THE JAPAN MAGAZINE

A REPRESENTATIVE MONTHLY OF THINGS JAPANESE

Contents for April, 1912

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PROPRIETOR
Seishin Hirayama

MANAGER
Y. Bryan Yamashita

EDITOR
Dr. J. Ingram Bryan

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HER IMPERIAL MAJESTY THE EMPRESS OF JAPAN.
Sa Majesté l'Impératrice. Ihre Mojestaet, die Kaiserin

HIS IMPERIAL MAJESTY THE EMPEROR OF JAPAN.
Sa Majesté l'Empereur. Seine Majestaet, der Kaiser.

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THE JAPAN MAGAZINE

VOLUME TWO APRIL, 1912 NUMBER TWELVE

THE IMPERIAL CHERRY BLOSSOM PARTY

TWICE each year their Imperial Majesties, the Emperor and Empress of Japan, give a garden party, the one in the spring being known as the Imperial Cherry Blossom Party, while the one given in the autumn is called the Imperial Chrysanthemum Party. The Japanese have been long noted for their love of *hanami* or flower-seeing, thousands of the people taking special holidays to see the blossoms in season; and the custom of the Imperial House is only in due accord with this typically Japanese idea of admiring beauty. The Imperial Cherry Blossom Party takes place in April; and is held at the detached palace at Hama, a beautiful park overlooking Shinagawa bay. In ancient times this district was but a stretch of sand and marsh overrun with reeds and grass; hence the name, *hama*, or beach, a place much frequented in the Tokugawa days by hawking parties. In time the Shogun reclaimed the land and turned it into a park where he built a summer palace, known as the Hama Goten. The palace is now used chiefly for the accommodation of prominent foreigners who may be from time to time guests of the nation, various foreign princes having in recent times stayed there.

One cannot imagine a more ideal spot for a flower-seeing party than on the grounds of the Hama palace. The grounds are laid out in genuine Japanese style, with an adherence to the aesthetics of native landscape gardening that can only be called exquisite. Here and there are various stately pine trees, and groves of cherry that in the spring time present an unexampled scene of filmy bloom, scenting the air with that heavenly aroma peculiar to the Japanese cherry blossom. In the center is a large pond, bordered by beautiful flowering shrubs, with tiny rivulets and streams running here and there, spanned by fairy-like bridges. To sit by this pond, in one of the summer houses, and behold the clouds of bloom reflected in the calm surface, is to receive an impression never to be forgotten. Over the little wooden bridges are trellises of *wistaria*, to pass

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through which gives one the feeling of going from one beautiful world to another. Towards the south-east corner of the garden is a miniature Fujiyama from the top of which the visitor may have a magnificent view of Tokyo Bay, with its countless fishing boats whose white sails dot the horizon, while away to the left rise through blue-pencilled haze the the hills of Awa and Kazusa.

Only people of some importance receive invitations to the Imperial Garden Party. Among citizens of Japan the honour is accorded to all members of the nobility, naval and military officers, and subiects holding decorations from the State; and foreigners recommended by their legations or holding decorations from the Japanese Government, also are honoured in the same manner. It is said that all foreigners in the service of the Imperial Government receive invitations; but this does not prove to be the case. Naturally there are crowds of tourists in Tokyo in the cherry-blossom season; and those of them fortunate enough to secure invitations to the Imperial Garden Party consider themselves particularly favoured. As it is one of the only two occasions on which His Majesty meets his subjects socially during the year, the honour of an inviatation is much coveted among the Japanese.

Before receiving an invitation the inquiry comes as to the number of members in one's family over fifteen years old, no children being allowed invitations. Then soon afterwards arrives a huge envelope bearing the Imperial crest. The Imperial invitation is on a card of heavy beveled gilt-edge board, cream colour, and about six inches by nine. With the card are smaller pink slips, one for each guest accompanying the person invited; and on these are printed instructions as to dress, etc. The regulation dress for gentlemen is frock-coat and silk hat; and for ladies, visiting dress. The guests are asked to to be all on hand at two o'clock in the afternoon. They assemble inside the gate of the palace, and chat until their Majesties arrive. The strains of the *Kimi-ga-yo*, or Japanese National Anthem, from the Imperial band, give the signal to expect the entrance of the Imperial party. Immediately all the two thousand or more guests arrange themselves on either side of the gravelled walk. As the Imperial procession comes in sight a hush of reverence falls upon the multitude. Then appears his Majesty with an Imperial chamberlain preceding him. The Emperor is clad in the uniform of a generalissimo of the Army, and carries at his side the famous golden sword. As his Majesty passes, every guest makes a bow and remains with inclined head until the Imperial party has passed. Immediately behind the Emperor follows the Empress and her suite of Court ladies, and in succession the Imperial princes and their consorts, presenting a brilliant retinue. The princes are in military uniform and the ladies all in Parisian style. The Imperial party having passed, all the guests now fall into line and follow the procession in a delightful walk under the blooming cherry trees. The scene now grows picturesque in the extreme. The long procession winds in and out among the beautiful groves of bloom, and then along the border of the lake, in the smooth face of which is mirrored a moving picture of exquisite colour and real life. Passing over one of the

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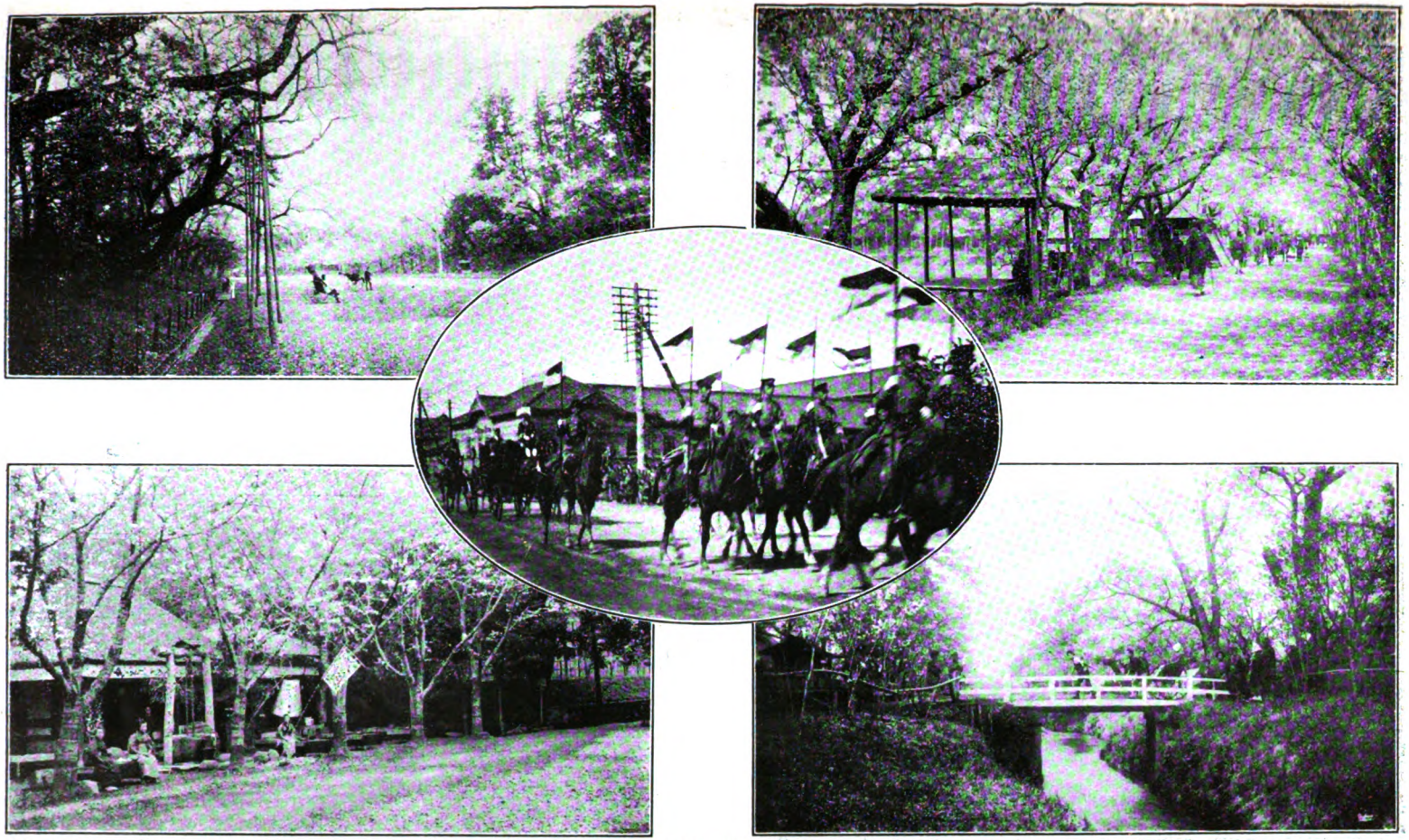

H. I. M. THE EMPEROR ON THE WAY TO THE IMPERIAL CHERRY BLOSSOM PARTY. *Cerisiers en fleurs et Sa Majesté l' Empereur en route au Palais Hama. Kirschblüthen Scenerie, mit Seiner Majestät, dem Kaiser, auf dem Weg zum Hama Palast.*

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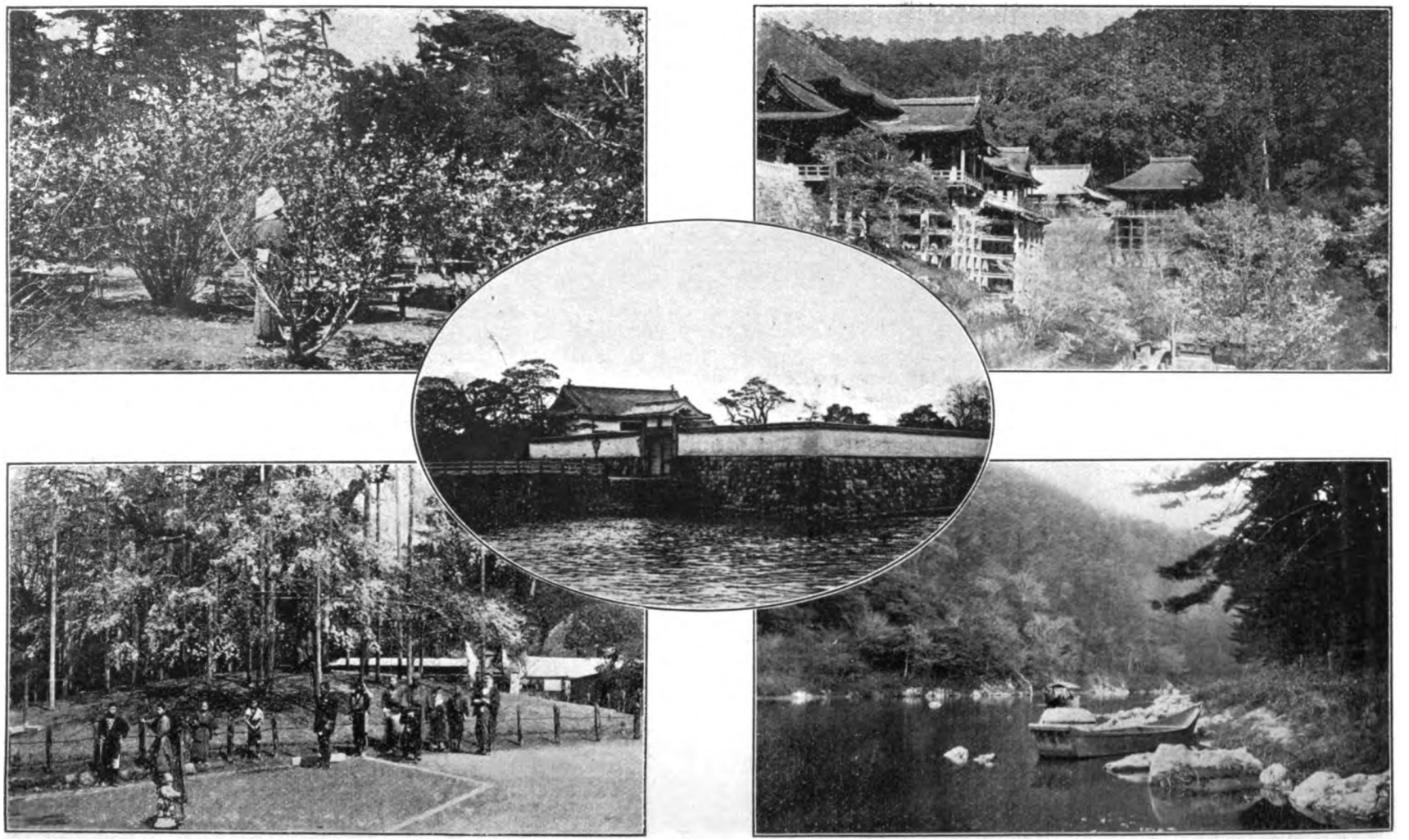

ENTRANCE TO HAMA PALACE: CHERRY BLOSSOM SCENES. *L'entrée du Hama Palais : Scènes de Cerisiers en fleurs.*
Eingang zum Hama Palast und Kirschblüethen.

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wistaria trellissed bridges one comes to an open lawn of grass on one side of which is erected a long marquee decorated in the national colours. At one end of this is a dais for their Majesties, from which extend long tables weighted with every conceivable delicacy that can appeal to the appetite, with hundreds of small tables along the grass for the guests. As soon as the Emperor and Empress are seated, the ambassadors of the various powers go up and present their respects to their Majesties. An interpreter, who appears to be blessed with a gift of tongues, conveys the message of the various nations to the Emperor, who acknowledges each with an appropriate word or phrase. As soon as the audience with foreign Diplomats is finished, his Majesty drinks the first glass, which is the signal for the feast to begin.

Sometimes the weather is such that their Majesties do not venture out, and then, of course, there is universal disappointment. If it should prove wet, the garden party is not held, or is postponed. But last year on the day of the Cherry Blossom Party there was such a terrific sand storm that it was thought unadvisable for the Emperor to expose his person to the contaminated air, an emergency that could not be foreseen. But the princes and most of the nobility and their families were present, as well as the members of the Corps Diplomatique and the invited guests.

As soon as the feast is over the Emperor and Empress rise and prepare to take their departure. This is signified by playing the national anthem, on hearing the strains of which every guest at once stands and comes into line to allow the Imperial party to pass through. All bid farewell with bowed heads, the illustrious hosts at last disappearing among the arches of the cherry blossoms. But the guests linger on and enjoy the magnificence of the view.

It is difficult to say whether one prefers the cherry blossom party to the chrysanthemum party given each autumn at the Akasaka Palace grounds. The whole scene is so different one cannot well draw a comparison. The park at Akasaka has a beauty peculiarly its own. There is the same exquisite aesthetic effect in the Japanese landscape gardening; but Akasaka is inland on a plateau, while Hama is of the sea and under the cherry blossoms. At the chrysanthemum party one sees floral productions that are really marvellous, plants with hundreds of blossoms, truly wonderful creations of horticultural art. Yet on the whole the cherry-blossom scene at Hama, with the blue bay in front, seems fuller of immortal suggestion than the more artificial Akasaka. At Akasaka the multitude appears filled with curiosity as to the flowers, simply admiring them as unique productions. But at Hama there is a tranquilty and peace as though the crowd was happy under the spell of some magic environment, the spirit of which became for the moment one's own. No wonder the Japanese regard the cherry blossom as typical of the Japanese spirit, alive with beauty and fair to see, but ready at any moment to die when the duty calls and the time comes. It was for this reason that the poet Motoōri wrote: "If any one seeks the heart of Japan, he will find it in the blossom of the mountain cherry exhaling its fragrance in the morning sun."

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THE AMERICAN EMBASSY IN TOKYO

IT is the intention of the JAPAN MAGAZINE during the next few numbers to give sketches of the various embassies representing foreign nations in Tokyo; and as the existence of foreign embassies in the Japanese capital was inaugurated by the American Government, it is only fitting that we should begin with a sketch of the American Embassy.

The story of America's part in opening Japan to international intercourse is so well known that it need not be here repeated, though a word in outline is helpful toward an understanding of the policy of the United States mission to Japan. For centuries Japan had been closed to the commerce and communication of the outside world, with a little knowledge leading in from time to time through the Dutch factory at Deshima, Nagasaki. The nations of Europe had appropriated so much of Asiatic territory during the few preceding centuries that the Japanese were naturally on their guard against foreign aggression, and the conduct of certain European missionaries in the country had done nothing to lessen misgiving. Consequently the various attempts of European diplomacy to open up commercial and other relationships with Japan had ended in failure. There was, however, a growing conviction in the United States that this isolation could not continue, a conviction well voiced by Senator W. H. Seward when he declared: "The Pacific Ocean, its shores, its islands, and the vast region beyond, will become the chief theatre of events in the world's great hereafter." Various individual attempts were made by American merchants to break through the wall of Japanese isolation, but in vain. In 1837 the ship Morrison sailed up Yedo bay with a party of shipwrecked Japanese on board, thinking that for humanity's sake they would be received, but they were fired upon and forced to retire with their mission unfulfilled. Captain Cooper came with more shipwrecked sailors in 1845, and met with a more cordial reception, being allowed to stay four days in Yedo bay and being thanked for coming out of his way for the sake of those he had rescued. He was, however, warned never to return, no matter how many Japanese he should find in distress. Commodore Biddle arrived in Yedo bay in 1846, but he was immediately surrounded by a cordon of war boats and informed that no intercourse would be permitted between foreigners and Japanese. In 1849 Commander Glynn of the Preble sailed into Nagasaki harbour and demanded the release of shipwrecked American sailors held prisoners there, and his request was reluctantly obeyed. As the Japanese coast was now swarming with American whalers whose crews might at any time be cast ashore, it was felt by the American Government that some understanding with Japan was absolutely necessary. So in 1853 Commodore Perry was equipped and sent out to open friendly intercourse with Japan. He appeared

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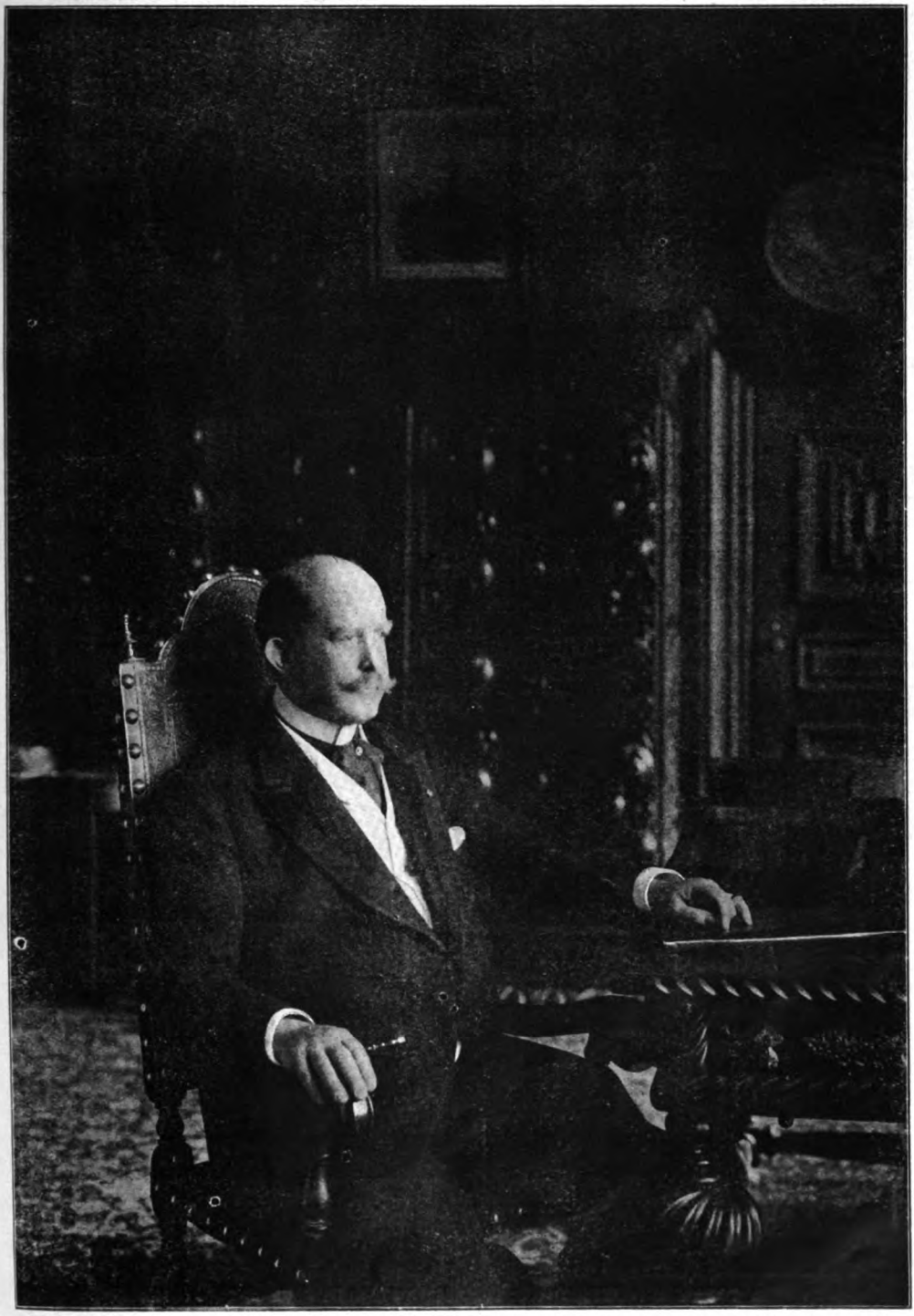

HIS EXCELLENCY COLONEL CHARLES PAGE BRYAN, AMERICAN AMBASSADOR TO JAPAN.
Son Excellence l' Ambassadeur des Etats Unis à Tokio. Seine Excellenz, der ameridanische Gesandte in Tokio.

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STAFF OF THE AMERICAN EMBASSY, TOKYO. *Membres de l' Ambassade Americaine.* ***Mitglieder der Amerikanischen Gesandtschaft.***

Reading from left to right:

Colonel Hawthorne, Military Attache; Ambassador Bryan; Captain Shipley, Naval Attache; Mr. Montgomery Schuyler, First Secretary Mr. Asano, Chamberlain of the Emperor; Mr. Charles Champbell Jr., Second Secretary; Captain Marquis Shijo, Commander of the Military Escort; Mr. Arnell, Interpreter Secretary.

A PARTY OF GUESTS AT THE AMERICAN EMBASSY, TOKYO.

Seated, from Left to Right: 1, Baron Kanda; 2, Baron Kikkawa; 3, Count Terashima; 4, The Ambassador; 5, H. E. Mr. Nagasaki; 6, Bishop McKim; 7, Viscount Mishima; 8, Mr. Fukuoka.

Standing, from Left to Right: 1, Mr. H. F. Hawley; 2, Mr. Terashima; 3, Mr. C. J. Arnell; 4, Mr. F. R. Eldridge; 5, Mr. Matsukata; 6, Mr. H. B. Albright; 7, Mr. H. W. Denison; 8, Prof. J. T. Swift; 9, Mr. Kushida; 10, Mr. Ikeda; 11, Lieut. G. E. Lake; 12. Mr. Murai; 13, Mr. Zumoto; 14, Mr. Naruse; 15, Mr. Kabayama; 16, Consul-General Thomas Sammons; 17, Mr. J. McD. Gardiner; 18, Col. H. L. Hawthorne; 19, Dr. R. B. Teusler; 20, Mr. R. S. Curtice.

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in Yedo bay with his black ships vomiting columns of dense smoke, terrifying the inhabitants of the capital; but he succeeded in delivering the letter of the President of the United States, returned for a reply the following winter, and in March, 1854, actually negotiated a treaty of intercourse with Japan. The skill, patience and courtesy displayed by Perry in concluding the first treaty with Japan, and for the first time opening the nation to the world, set the keynote for future relations between Japan and America and the model has been preserved ever since. Perry had achieved a signal victory without firing a shot or offending the sensibilities of the Japanese. The feat was regarded as a great triumph all over the world; but nowhere has it been more appreciated than by Japan herself; where he was assured at the time of the ratification of the treaty in 1856, "that his name would live forever in Japanese history."

The door having been opened by American diplomacy the nations of Europe soon followed suit. An American consul was despached to Shimoda in 1855 and another to Hakodate,' the other open port. The consul sent to Shimoda was the famous Townsend Harris, who afterwards became United States Minister in Tokyo. During his incumbency the American legation secured additional open ports with consuls at each, and the various powers the right of sending representatives to reside in the Japanese capital. In 1860 Japan despatched her first embassy abroad with the assistance of the American Minister, and through his advice it was partially successful. To the great regret of all Townsend Harris retired through ill health in 1862, and was succeeded by the Hon. R. H. Pruyn of New York. There was now a period of anti-foreign agitation. The American legation was burnt by incendiaries in that year, and the secretary to the American legation, Mr. Heusken was murdered. Then came the dispute with the Prince of Choshu and the bombardment of Shimonseki in 1863, when Japan was compelled to pay a heavy indemnity, the American share of which was returned to Japan by unanimous vote of Congress in 1883, amounting to $300,000. Mr. R. B. Van Valkenburg came to the American legation in 1866. and in a year was able to notify the Washington government of the repeal of the decree which for more than 200 years had prohibited Japanese from leaving the country.

During the momentous years of 1868-69 the government of Japan underwent reorganization and the Emperor was restored to supreme power. This was largely due to the influence of foreign nations, begun and led by the representative of the United States. After the removal of restrictions to Christianity thousands of Japanese who had been secretly clinging to this faith, openly professed, and so alarmed did the authorities become that they issued a proclamation reviving the prohibitive decree, At the instance of the American Minister a note of protest was at once sent to the Japanese Government, and the Washington authorities informed Japan that the intolerance was contrary to treaty, offensive to the United States, and must be removed; and the request was complied with by the Imperial Government.

It did not take long for the hitherto inexperienced diplomats of Japan to realize that in the treaties with various

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nations, Japan had surrendered certain rights of sovereignty, such as that involved in the exterritorial system and the tariff. It must be remembered that the American Minister took the side of Japan in the making of the treaties, but the European representatives would not agree. In 1871 Japan decided to send a deputation abroad to try to induce the various foreign governments to agree to a revision of the treaties and the restoration of Japanese autonomy. The American Minister in Tokyo lent every assi tance to the Mission, which duly left with Prince Iwakura at the head, and arrived in America in 1871. It met with a warm reception from Americans of all classes, the deputation being made guests of the nation by unanimous vote of Congress, given a public reception at Washington, and an American guide appointed to take the embassy all over Europe. The policy of Japan at that time was well stated by a member of the delegation, afterwards Prince Ito, who said in a public speech: "Japan is anxious to press forward. The red disc in the center of our flag shall no longer appear like a wafer over a sealed empire, but be henceforth in fact what it is designed to be, the noble emblem of the rising sun, moving onward and upward amid the enlightened nations of the world."

In Europe the embassy found the governments unwilling to agree to a revision of treaties until Japan should adopt a modern system of jurisprudence; they could not abandon the exterritorial system and hand their subjects over to Japanese courts so long as an oriental system of law prevailed. In bringing about these necessary reforms and the abolition of the exterritorial system so obnoxious to Japan, the American legation in Tokyo had a large part. From the first, Americans have been employed as advisers to the Japanese Government, one of them being still in the Foreign Office, Mr. W. T. Denison. The country's financial, agricultural, educational, postal and scientific systems were all inauguarated by Americans. In 1879 when there was grave danger of conflict between Japan and China over the Loo-Choo islands, the American legation, through General Grant, at Washington, was able to avert the rupture, and when General Grant visited Japan he was received with Imperial honours. When Japan succeeded in organizing a national postal system, the American consulates and the legation were the only ones to recognize it, while all other nations maintained their independent post offices for some years longer. Moreover the American legation insisted upon all American ships obeying the Japanese quarantine regulations at a time when they were completely ignored by the ships of other nations.

In 1882 when the Japanese Government made further attempts at treaty revision, the American legation was the only one that held out much hope to the anxious authorities. Finally the American Government made certain concessions which led the way, and in time rendered it practically impossible for other nations to hold aloof. In the discussion over the appointment of foreign judges in Japanese courts, which caused so much bad feeling in Japan, the American legation was from the first on the side of Japan; and the extradition convention negotiated by Minister Hubbard in 1886 did much to

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assist Japan in restoring her judicial autonomy and her rights of sovereignty.

It would, of course, be impossible in so brief a survey of the work of the American Embassy in Tokyo to give any detailed account of the important measures negotiated during the incumbency of each successive representative of the United States. But it is well known among the Japanese that the policy followed by the American legation has but resulted in cementing and strengthening the good feelings that have always prevailed between the two countries. It is a policy that may be called distinctively, or at least avowedly, American. By this is meant the policy of openly and frankly stating the exact opinion or conviction of the United States, and by acting always with as much consideration for the interests of Japan as for the good of America. This policy was inaugurated by Commodore Perry, continued and extended by Townsend Harris and his successors ever since. The part taken by the American legation, and subsequently by the Embassy, in the Far Eastern game of diplomacy, has always been open to above-board play. The hands held have been strong ones. Hence no necessity, or, fortunately, inclination, has at any time existed, to resort to bluffing.

The fifth Minister Plenipotentiary of the United States in Tokyo Mr. Edwin Dun, still resides in the Japanese capital. During the four years that Mr. Dun represented the United States he did much to advance the interests of both Japan and America, and closely identified himself with the good of the community at large. His successor, Colonel Alfred E. Buck, left an indelible impression for good upon Japanese and foreigners alike. While ever watchful of the interests of his compatriots, he never hesitated at critical moments to exhort his countrymen to encourage the Japanese authorities in all movements that seemed to promise general advantage. Colonel Buck was a gentleman of the old school, who, with his highly esteemed wife, now sojourning in Tokyo, won high favour at Court and indeed in all circles of the capital. Mr. Lloyd C. Griscom, who was Minister during the Russo-Japanese war, displayed great tact and ability at a crucial period, in which he was admirably assisted by the Secretary of the Legation, Mr. Huntington Wilson, now Assistant Secretary of state in Washington. Governor Luke E. Wright after a long and distinguished career at home, came as the first American Ambassador to Japan in 1906, and during his brief tenure of one year dealt in a remarkably satisfactory manner with the difficult immigration problem. The second Ambassador, the Hon. Thomas J. O'Brien, of Michigan, had previously been Minister to Denmark; and during four years in Tokyo he carried through some matters of very difficult and delicate negotiation with great credit and praise. Among these may be mentioned the definition and protection of the rights of Japanese citizens in the Pacific Coast States, as well as the new America-Japan treaty of Commerce and Navigation, not to say anything of the task he performed in interpreting and readjusting the rights of American citizens in Korea after annexation.

The present American Ambassador, Colonel Charles Page Bryan, has been in Japan but a few months, and has already won golden opinions. Colonel

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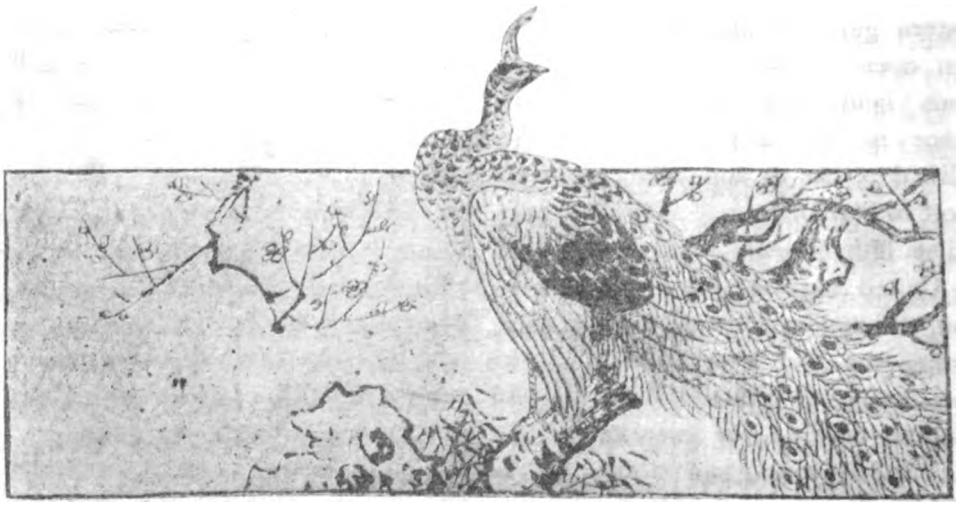
Bryan had a distinguished career before being appointed to Japan, having been American Minister to Portugal, as well as holding other diplomatic posts previously. He was *doyen* of the Diplomatic corps in Brazil, and in Lisbon was regarded as the most popular foreign minister in the capital, travelling everywhere throughout the country and making himself familiar with the people and their customs, and speaking their language with a fluency that surprised them. After being a *persona grata* in the higest degree among the Portuguese people and at the Court of Lisbon, Colonel Bryan was appointed Minister Plenipotentiary to Brussels where he did much to open up Belgium socially and commercially to Americans. Through him three very important treaties were negotiated between Portugal and the United States, one on arbitration, one on extradition and one on naturalization. Colonel Bryan is a wellknown connoisseur of art, and in this respect attracted much attention both in Lisbon and Brussels. From a diplomatic point of view the new American Ambassador to Tokyo evidently thinks that the best thing for American and Japanese relations at present is a greater degree of mutual acquaintance. People who know one another well are least liable to misunderstand one another. Of this policy we have an illustration in one of the accompanying photographs, where can be seen the staff of the American Embassy together with some of the leading Japanese of the capital, the photograph having been taken immediately after an audience at the Imperial Palace. Fortunately Ambassador Bryan has been cultivating Japanese friendships long before being accredited to this country, a fact emphasized by a prominent Japanese recently at a public dinner party, when he took occasion to say that, coming from a family in touch with Japan for two generations, the present American Ambassador was welcomed cordially and sincerely by the people of Japan.



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"THE WAY OF THE GODS"

SHINTOISM, which means literally "the way of the gods," is the native religion of Japan. There are those who have denied to Shinto the right to be called a religion, but a cult which involves the recognition and worship of supernatural beings, must be regarded as a religion, and the individual devoted to the "way of the gods" cannot be reckoned otherwise than as religious. To the oft repeated assertion that Japan has no religion, a host of Japanese scholars and publicists raise a protest of contradiction; while those who have lived to any purpose among the Japanese need no other evidence beyond their surroundings to be convinced that the Japanese are among the most religious of races. True, Japanese religion is so different in many aspects from that which passes as religion in occidental countries, that superficial observers might mistake it for mere formality or superstition. Doubtless there is a measure of formalism, hypocrisy and superstition entering into Japanese religion, just as there is into the religion of Europe and America, but this is an accident that does not refute the fact that to the vast majority of the Japanese religion is a profound reality.

Not only so but the Japanese appear to be as zealous and devoted to their religion as are the majority of Christians. During the building of a famous temple at Kyoto the women of one district cut off their hair and made ropes of it to haul the great beams that were to support the new structure. One of the most ordinary sights in Japan is to see a man kneeling for hours before a shrine in his home, beating a drum and praying with a loud voice, an inconvenience hardly possible without zeal and faith. Shintoism may not be able to boast of martyrs, for is has never suffered any degree of persecution, but that the Japanese are capable of martyrdom there is no doubt, as may be seen from the history of Buddhism and Christianity in Japan. In many a Japanese home there is the family altar where the spirits daily receive due homage with reverence and decorum. The very name, Shintō, "the way of gods," indicates that from the earliest period of the nation's history men were bent upon ascertaining their relation to a higher Power and acting accordingly; for the Japanese, being an intelligent race, were convinced of the existence of some Power above the mere human, and, like the people of the occident, believed that "the way of the Lord is right, and righteous altogether." That the chief feature of Shintoism is ancestor worship, does not remove it altogether from the nature of Christianity or the western conception of religion. The Christian is taught to look upon God as father, and to reverence Him as such. Jesus said: "When ye pray say, Our Father which art in heaven," etc., and so the Christians worship the God and father of all; while the Shintoist worships the gods and fathers of all. In brief, the Christian worships the first ancestor, but the Japanese includes the succeeding ancestors as well, so as to bridge the gulf of time.

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True, the Christian regards God as of a being and substance wholly above the human, and would doubtless explain the fatherhood of God after a manner less humanly conceived than the Shintoist idea. But the Christian must not be too dogmatic as to the difference; for the significance of the Christian doctrine of the Incarnation is the possibility it suggests of the union of God and man, a relation that must suggest some mingling of the divine and the human in a proper sense of relationship. So the Christian regards man as the son of God, and many Christians regard him as such independently of religious ordinances, such as baptism. Now the Shintoist comes out boldly and says man *is* the child of the gods, the child of the first ancestor, God, and therefore the child of all the ancestors between the first one and the last one, all of whom are entitled to homage. Thus the Shinto idea is as natural as it is rational, if there be any filial relation between man and God. The main question between the two religions, then, is whether only the *first* ancestor or *all*, should be entitled to divine worship. The Shintoist is unable to draw the hard and fast line that the Christian or the Mohammedan does.

Now while the Christian gives all attention to the first ancestor, God, and His human-divine incarnation, Jesus Christ, the Shintoist seems to have lost trace of the original divine ancestor; and instead of speculating on who that ancestor was, the Japanese developed the idea that the founder of the nation was the founder or father of the race, and as such, the ruler and his ancestors became the chief objects of veneration to large numbers of people. In Japan the sovereign occupies much the same position in the native mind as the Incarnate Son does in the Christian mind; the Emperor is the Son of Heaven, and the representative of the gods on earth. It is this idea that makes Christianity seem disloyal to some Japanese. They hesitate to give Christ the place now occupied in their hearts by the Emperor. It must not be forgotten that the conception of the ruler as the representative of Heaven is not foreign to western religion; and the Japanese are not slow to notice that this idea, and its related concept of the divine right of kings, declined as Protestant Christianity spread and took hold upon the masses.

We have seen, therefore, that Shinto is as old as the Imperial Family, which is as old as Japan. It is this extremely religious attitude borne by the average Japanese toward the Ruler which to a large extent accounts for the intense loyalty of the subject and the submissive veneration the Japanese ever display toward their Emperor. It means, of course, that Japanese religion can have no universal claim, unless indeed the entire human race become Japanese. And some foreigners have even assumed that this is the ambition of Japan. It is quite possible, however, that as time goes on, the Japanese conception of religion will assume a more catholic tendency, and the gods will be regarded as the ancestors of the *whole* human race, as well as of the Japanese. No doubt the average Japanese would even now admit this conviction. When the Japanese give up the pluralistic conception of deity, if they ever do, and accept the fatherhood of God and the brotherhood of man, the sympathy of Shintoism and Christianity will grow more mutual. As

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to the pluralistic conception of deity, it is interesting to note that some of the foremost philosophers, including the late Professor William James, of Harvard University, incline to the Japanese idea.

Shintoism involves the worship of a great number of divinities. They are not all of equal status, however, the Imperial ancestors being the most important. The Chief Imperial shrines are the household shrine in the Imperial palace, Tokyo, and the national shrines at Ise. The gods next in importance are the spirits of the famous men, worshipped in the various communal temples, of which every village has its quota. Last come the spirits of the family ancestors who receive homage in the home where there is a family altar, with its lights and daily offerings. All these gods are the helpers of the Imperial House and of the nation, and are appealed to as such. In addition there are numerous inferior deities in the Shinto pantheon, all of which are subservient to the greater divinities. In all there are some 800 myriads of gods regarded by Shinto as entitled to worship, the number representing the endless supernatural life of the universe.

At the festival of *Shunki-kōrei-sai*, which occurs every spring and autumn, the Emperor enters the Imperial shrine and does homage to the Imperial ancestors, and on great occasions goes to the national shrines at Ise. Most of the greatest men of the nation follow the Imperial example. Then at the festival of *Shihō-hai*, His Majesty worships the spirits of the *four winds*, that is, the Universal Spirits, which, of course, whether consciously or not, must include the worship of the God of the Christian, since *all* spirits are included, as in the case of the devotees of the Unknown God, whose altar St. Paul saw in Athens. On the occasion of the festival of *Kanname-sai* the Emperor goes to the Imperial shrine to thank the ancestral gods for the fruits of the year, and on the festival of *Niiname-sai*, His Majesty celebrates the harvest thanksgiving, two acts which Americans include in one day, the last Sunday in November. All benefits received are ascribed to the good grace of the ancestral spirits through the medium of the Imperial rule.

This religion of Japan, without dogma, creed, or moral code, is nevertheless a power in the life of the nation. It is very much of a family religion, and therefore, very human. The virtues it cultivates are mostly those pertaining to loyalty and domestic life. It leaves the unseen world largely to take care of itself. Shintoism believes that if people treat their elders and the fathers of the nation with all due respect and deference, the conduct of life will be worthy, and the result a progressive and healthy civilization. Foreign influence has done something to undermine this aspect of Shintoism, and of late there has been no little misgiving among the fathers of the nation.

It will be seen that a religion which includes in its pantheon the spirits of the universe, is tolerant in the extreme. A Shintoist may be a Buddhist or a Christian without reflecting on the national faith. And a religion which has no dogmas and embraces no philosophy and has no sacred books, enforcing no moral code beyond loyalty and filial piety, must be accounted as representing the maximum of simplicity. When Buddhism came to Japan it could

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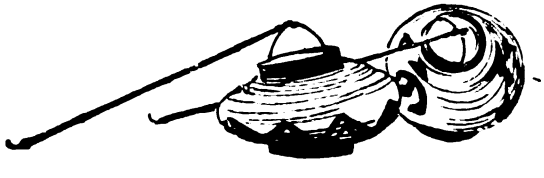
have no fault to find with so amiable and charitable a religion, and as it found the Japanese wedded to ancestor worship as representing their conception of deity, Buddhism was not averse from including it in the creed. To-day many of the Japanese are both Shintoists and Buddhists. But the vast mass of the people are, perhaps, more for Shintoism than Buddhism, as far as they are capable of distinguishing them; for the native religion is so much more simple and comprehensible than the vague and mystical philosophy of the followers of Gautama. There are those who cannot see how a Shintoist can be a Christian, and *vice versa*. But to hold that the Ruler is a representative of Heaven on earth, is not, in the opinion of many Christians, inconsistent with their creed. Does not the Scripture say that "the Powers that be are ordained of God?" However, some Japanese Christians have created a good deal of suspicion against their religion by refusing to bow before the image of the Emperor on festival days, though most of the Christians see no more harm in this than in doing a similar reverence before the throne of England or Germany, as is the custom in those countries. The general tendency of missionaries is to discourage ancestor worship in so far as it means the adoration accorded by them to the Supreme Being, and in so far as it approaches mere hero-worship, to disregard it altogether.

Although, according to the constitution of Japan, religion is free and there is no connection between religion and the state, Shintoism is to some extent supported by the state. Indeed it would be remarkable if so loyal a religion should be completely ignored by the authorities. The Imperial Family itself being most punctilious in its observance of the Shinto festivals, it would be somewhat surprising if the nation considered religion less necessary to the good of the state. Consequently certain shrines are kept up at government expense; and school children are advised to worship regularly at the local shrines. Some of the Christians have objected to this attitude on the part of the authorities, on the score of its violating the freedom of religion. And recently the authorities of the Home Office have called a conference of all religions, Buddhists, Shintoists and Christians for the purpose of considering how all may be made to work together for the promotion of patriotism and good citizenship. There appears to be a growing conviction in Japan that national morality cannot be effectually taught without the inculcation of religious faith. Indeed, from certain expressions of opinion issuing from authoritative sources, it looks as if it were thought possible to work the miracle in which occidental countries have failed, and to succeed in bringing about an ideal relationship between religion and the State in Japan. The extremely amiable and tolerant nature of Shintoism in matters pertaining to religion, lends some hope to the achievement being one day more than a dream.



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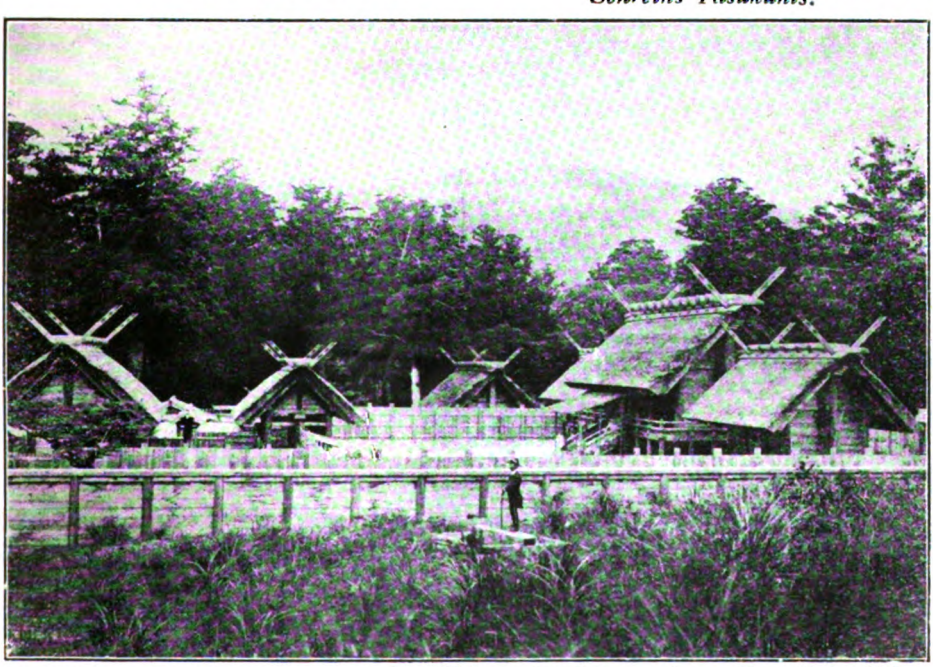
SHINTO PRIEST. *Un Prêtre Shinto.*
Ein Shinto Priester.

PRIEST OF YASUKUNI SHRINE. *Prêtre de lá châsse de Yasukuni. Priester des Schreins Yasukunis.*



IMPERIAL SHINTO SHRINE, ISE. *Les Châsses Impériaux, Ise. Der Kaiserlicher Shrein, Ise.*

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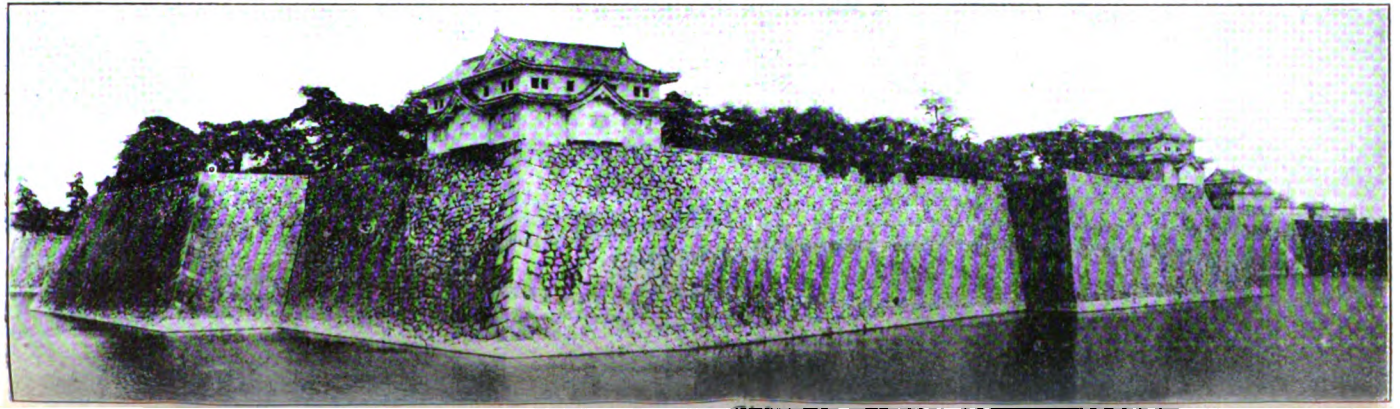
TOYOKUNI SHRINE, TO THE SPIRIT OF HIDEYOSHI, AMIDA-GA-MINE, KYOTO. *La châsse de Toyokuni, Kyoto, dédié à Hideyoshi Schrein des Toyokuni, Kyoto dem Hideyoshi geweiht.*



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HIDEYOSHI

By S. YAMAZAKI

II

IN the previous number of this magazine we left Hideyoshi at the summit of fame, master of more than one half of the Empire; but he had yet the other half to win, as well as to chastize Korea and China. After Hideyoshi's conquest of Shikoku the Emperor had conferred upon him the title of *Kwanpaku*, an official rank next to that of the ruler himself. This gave him complete control of all the officials of the Empire and enabled him legally to exercise authority over all Japan. But all Japan was not ready to obey him. His next task was the subjugation of the northern provinces. First he humbled Narimasa of Etchu; and as he entered into a friendly agreement with the lord of Echigo, there was no danger on that side. With Tokugawa and Hojo of the Kwanto regions he made treaties, which left him free to undertake the subjugation of Kyushu and the south. Shimadzu, the lord of Satsuma, had obstinately refused to acknowledge the right of Hideyoshi to exercise any authority over him, and the great Commander invaded Kyushu at the head of an army of 150,000 men. The prince of Satsuma and his vassals were soon reduced to a position of helplessness by the overmastering tactics and strategy of Hideyoshi. Shimadzu and all his clans were now in the hands of the *Kwanpaku*, but he refused to send them to the blood-pit. He had advanced to the gate of the castle but refused to enter; he had the enemy in his hand yet refused to crush him; he had the coolness and power to hold back a victorious army in the hour of triumph, showing a forbearance and a strength unprecedented in Japan, and indeed in any other country. The policy of Hideyoshi was not to wipe out his enemies, but to reduce them to submission, attaching them to himself and using them for his own ends.

The great general had no sooner accomplished the subjugation of Kyushu than two of the most powerful *daimyo* of the north began to demand attention. Hojo Ujimasa of Sagami, and Date Masamune of Mutsu, both assumed an attitude of independence which Hideyoshi did not propose to tolerate. With an army of over 170,000 men he set out to invade the territory of these great *daimyo*; and although Hojo defended himself obstinately and bravely in his castle at Odawara, and had the advantage of being strongly ensconced among the Hakone mountains, Hideyoshi's troops were everywhere victorious, having taken over 60 castles in the campaign. The seige of the castle of Odawara is among the most famous and heroic of Japanese history. As soon as Masamune heard of the fall of Odawara castle he hastened in fear to make terms with Hideyoshi, apologizing for not having come sooner by saying that he had been so busy reducing his petty enemies that he had not heard of the greatness of Hideyoshi; and the latter

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was so angry at this falsehood that he ordered Date Masamune to restore all the territory he had taken by aggression. "You talk of the many battles you have been fighting," said Hideyoshi. "Tell me how many did you *really* fight!" "Over thirty battles," replied Date. "Ach," retorted the great warrior, "merely village skirmishes, I suppose! You haven't yet seen a real army arrayed in fighting order. Come up yonder and I will show you something such as your eyes have never seen." So saying, Hideyoshi took him up on a high eminence and pointed to the vast army spread out upon the plain, naming each of the many divisions one after the other, saying: "This is the Tokaido division, and this the Kinai division," and so on, to the astonishment and admiration of Date. All the while the famous warrior had about him no staff officers, no retinue; only a boy to carry his swords. After this interview Date is reported to have said that Hideyoshi could be compared only to a god.

Now that the whole of northern Japan had come under his sway, so that he was completely master of the entire empire, the gigantic ambitions of this wonderful man were yet but half fulfilled; for he was bent upon bringing Korea and China also into doing homage to Japan. He first despatched an envoy to Korea to req est that the peninsula be conceded him as an open way to China, which he had made up his mind to invade; but the Koreans replied that China had always been to them as a mother, and they could not thus betray her. The Koreans not only warned China of what she might expect, thus enabling her to reorganize her army, but the Luchuans, whom Hideyoshi had commanded to pay him tribute, also warned their former mistress, China, as Hideyoshi had told them of his intention to subjugate China. In 1592 Hideyoshi despatched to Korea ten armies consisting of over 200,000 men, the largest force ever sent overseas by any nation, except that sent by Great Britain during the South African War. The two most noted officers in this great army were Kato Kiyomasa and Konishi Yukinaga; and the plan of campaign was not unlike that adopted in the campaign during the Russo-Japanese war in Manchuria, and with similar success. The Japanese appear not to have been equally successful on sea, however, for the Koreans had an iron-clad, shaped something like a tortoise, which defied any attack and sank many of the Japanese ships.

After more than a year of fighting, in which most of Korea had been reduced to a very sad condition, at the instance of China there was a proposal for peace; and a succession of the greatest and most disasterous earthquakes ever known in Japan inclined the Japanese to acquiesce. An envoy from China and one from Korea arrived in Japan with a document from the Emperor of China, proposing to make Hideyoshi king of Japan; but when the Taiko, as Hideyoshi was now called, heard this read, he grew furious, tore off his robes, flung them on the ground together with the document, and said, "King of Japan! I don't need *his* help to make me king of Japan. Doesn't the creature know that there is an Emperor of Japan, whom he insults by such a proposal? I myself have brought peace to the whole of Japan, and had I wanted to be king, there was nothing to prevent it. What does he mean by sending me such a document?" And with this Hideyoshi ordered that the forces be resent against Korea and China and that these countries be punished for their insolence to Japan. More than 150,000 men returned to the peninsula and were carrying all before them, when the campaign was cut short by the death of Hideyoshi. What his purpose was in this invasion of the continent is not exactly clear. The Jesuit missionaries suggested that, after the subjugation of Korea he intended banishing there all the Christian *daimyo* and others who gave trouble at home; but there is reason to doubt the justice of this assumption. It is more probable that in this way he found employment for his soldiers who had been triumphant at home and who, in the ensuing peace, were loath to lay down arms; and by the heavy expenses of

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the expedition he may have designed to weaken his rivals and opponents at home. Added to this, it is easy to understand how so vast an enterprise would appeal to his gigantic imagination and help to give him the place he desired among the immortals.

The ambitious side of the character of this hero is exceedingly interesting. There is little doubt that, like Napoleon, he had an ungovernable desire to make himself supreme among his countrymen, if not throughout the known world. The expedition against Korea and China did not represent the full extent of his outlook overseas. He had previously sent an envoy to the Philippines and demanded homage from the Spanish governor there, reminding him that all the princes of Japan had been conquered and that the rulers of the islands must also do homage and render tribute. The opposition of Hideyoshi to Christianity, to which religion at first he was favourable, is to be explained in the same way. He was determined that after death he should be ranked among the gods and have a shrine erected to his honour, in which his spirit should receive perpetual glory. That the Christians would oppose this he was fully persuaded. On the other hand there is strong ground for believing that one of his main objections to Christianity was the fear that the meddlesomeness of the Jesuits in politics and their interference with the Buddhists and Shintoists, would in time lead to internecine strife and undo the universal peace which at great cost he had accomplished. It is quite clear that the attacks made in certain towns on the Buddhist temples and Shinto shrines, were encouraged if not instigated by the Jesuits and with the approval of local governors who had embraced the new creed. But in his prohibition of missionary work within his dominions Hideyoshi acted on the whole in a merciful and humane manner, compared with the treatment meted out to heretics of the same period in Christian Europe. Not more than 25 Christians suffered death at his command; and these were used as examples to warn the rest. In spite of his stern prohibition of preaching the faith, many missionaries continued to remain in Japan, to teach and to baptize, without meeting with much molestation.

During the latter part of the summer of 1598 Hideyoshi had been troubled with an internal complaint that greatly wasted his bodily frame. At this time he welcomed a visit from one of the Portugese and thanked the foreigner for according to his request for a visit. The Jesuit on withdrawing remarked that he had beeu received with the utmost kindness, and he was astonished at how the great *Taiko-sama* had so such failed physically, and that his only regret was that he was not permitted to mention religion during the interview. The days of the great Regent were now numbered. Physically he grew weaker and more emaciated. He then called for the famous Iyeyasu and asked him to take over the care of the Empire, but he refused out of humility, we may suppose; for he was afterwards chief of the five Regents to whom the government of the Empire was entrusted. The *Taiko* also asked Iyeyasu to take care of his little son, Hideyori, who was not yet of age. In the midst of excruciating pain his mind was sensible, and he carefully attended to making provision for the government of the country after his decease. Scarcely had these important arrangements been completed, when the *Taiko*, who had rallied somewhat, now began to sink rapidly; and on the morning of September 18th, 1598, passed away one of the greatest men Japan has ever had. Three days previously had died Philip II of Spain whom it is important to bear in mind when tempted to criticise the *Taiko's* idea of religious toleration and maganaimity toward opponents.

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FLORIST GARDENS IN JAPAN

A FLOWER-LOVING people like the Japanese naturally means a tremendous demand for blossoms of all kinds all through the year, and consequently the number of florist gardens is large and the gardens very beautiful. The Japanese are so fond of flowers that they take all the trouble of a holiday in order to visit a place noted for fine blossoms; and every month of their year affords them this pleasure. The most noted flowers are the plum, which comes out in February and March; the cherry-blossom in the first half of April; the peony from the end of April to the beginning of May; the wistaria the first week in May; the iris in June; the lotus in August and the chrysanthemum in November. To see the whole population turning out to view these flowers in season impresses one with the genuine appreciation the Japanese have for beauty, and in this respect places the people on a higher aesthetic level than those of western countries. This has been said before; but we must not forget that in countries like California and parts of Europe where blossoms thrive extensively, the people *do* show a genuine admiration for the clouds of bloom, though perhaps not to the degree evinced by the Japanese. Western people do not make their holidays revolve around flower festivals, as the people of Nippon do, even though the occidental blossom seems to have more scent. It is not altogether true, to say, as some have done, that Japanese flowers are without odour. No one who has experienced the perfume of the plum blossom, or sat under a cloud of cherry bloom, could possibly say this; and the more domestic flowers, such as the lily and the orchid have an equal degree of odour.

The Japanese do not have very many flowers in their own gardens, if we except the cherry and the plum, so that they are obliged to go elsewhere to see them. This, as has been already suggested, has given rise to the florist gardens for which Tokyo is justly famous. As soon as people discover that a certain place is worth visiting for the sake of its flowers, crowds flock thither, and that spot soon becomes a *meisho*, noted for some particular flower.

Among the more prominent in Tokyo are the fine azalea gardens, which flower in April and May. The best garden of this kind is the *Hinode-yen* near Nishi-Okubo, not far from Shinjuku station. Flowers began to be cultivated in this district as early as the later Tokugawa shoguns, many of whose scantily pensioned samurai settled here and tried to grow flowers for a living. The proprietor of the *Hinode-yen* azalea garden has collected thousands of these beautiful flowering shrubs; and others about the district have imitated him. Parties visiting the *Hinode-yen* are not allowed to bring *saké* or *samisen*, or make picnics there, as the greatest care is taken of the place. Consequently the visitors are ususlly people of refined taste and genuine appreciation. In the gardens

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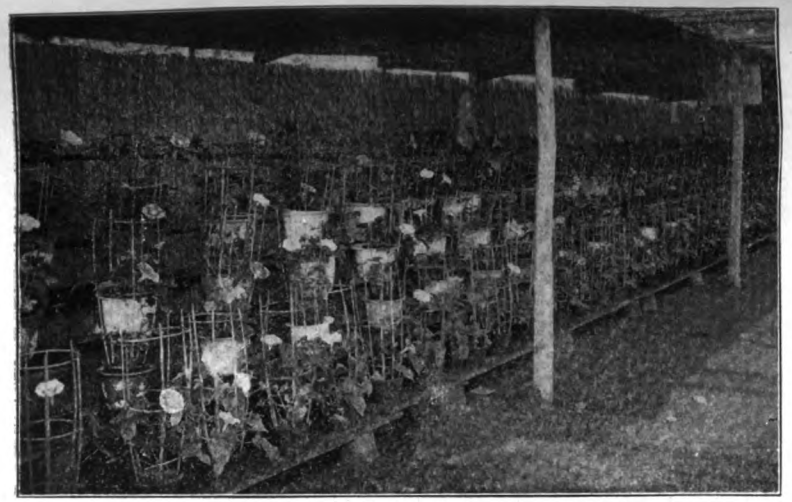
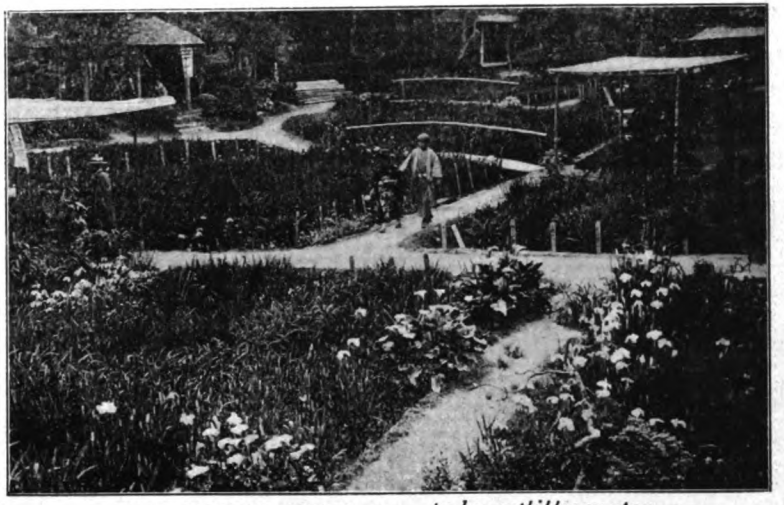


MORNING-GLORY. *Belle de Jour. Volvulus.*

CHRYSANTHEMUM GARDEN

TREE-PEONY GARDEN. *Pivoinesarbres. Baum Paeonien.*



IRIS GARDEN, HORIKIRI. *Schwertlilliegarten.*

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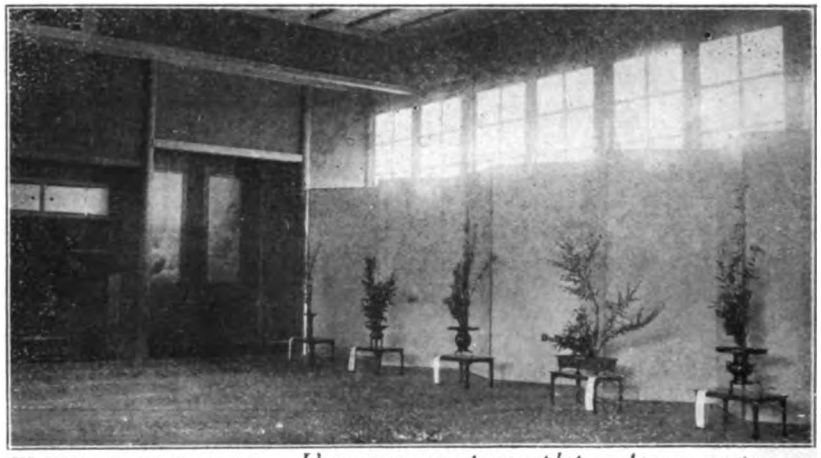
A CLASS IN FLOWER ARRANGEMENT. *Uneleçon l'arrangement des fleurs. Unterricht im Anordnen der Blumen.*



FLOWERS ARRANGED. *L'arrangement complet. Die anordnung vollendet*

A FLOWER SELLER. *Marchand de fleurs. Blumenverkäufer.*

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round about, they have more spectacular attractions: trees cut in the shape of human beings, covered with azalea blossoms in various colors, as well as many other curious designs. In the *Hinode-yen* there are no less than 100,000 trees, embracing some 70 different species of azalea. Some years ago an American tourist offered the owner 20,000 *yen* for a favourite plant of great age, but the old master of the flowers refused to part with the tree. Next to this garden, the *Banka-yen* is the most noted for its azalea blossoms. In this garden there is one tree twenty feet high with a circumference of fifty feet, the age being upwards of 200 years.

The peony gardens of Yotsume in Honjo also form a main attraction for crowds of flower-seeing people during the months of April and May. The garden is at Honmura-machi in the Fukagawa district, and the proprietor is Seika Bunzo, commonly known as Uyebun. About the middle of May many hundreds of crimson and white blossoms may be seen bobbing up and down in the breeze here. The peony is not indigenous to Japan, having been introduced from China in very remote times. The petals of the peony are rich and gorgeous, and the Japanese love it as the flower most symbolizing opulence. The Japanese have a saying which compares a beautiful woman to the peony: "*Tateba shakuyaku, suwareba botan, aruku sugata wa yuri no hana,*"—standing, she is as the double white peony; sitting, she is like the tree-peony; and walking, she is as graceful as the lily.

Between April and June the main attraction is towards the marvellous iris gardens of Horikiri, near Mukojima; and there is another garden at Hyasemura. The former garden is a vast pond, crossed transversely by wooden paths, with a sea of bloom and colour inimitable waving everywhere. Here and there at suitable intervals one comes upon little rest houses among the flowers, where tea and refreshments are served. The journey to Horikiri is a very pleasant one, taking the traveler through the heart of the city, which is soon left behind, and then the way lies through green fields and ancient groves to the iris gardens, where the eyes feast upon a sea of colour, red, white and purple, all mingling together in a wealth of vision to be had nowhere else.

In summer the gardens of Iriya where the morning-glory blooms in great abundance, bring large numbers of visitors who are not above attempting to get there at dawn in order to see the flowers open. The morning-glory was first culivated in this place by the priests of temples in the vicinity. This was about the year 1869; and since that time others have entered into the cultivation of the flower with enthusiasm, until now the scene of bloom is one not to be missed. There are some nine gardens of merit in this district, each containing rare specimens of the morning-glory, or *asagao*, as the Japanese call it. It is said that the flower came to Japan more than a thousand years ago, having been brought by priests who went to study Buddhism in China. Occidental ideas of a morning-glory give little conception of this great fluted and frilled trumpet-shaped corolla almost broken into petals, usually measuring several inches across and having a delicate half-tint of old rose. Says the Japanese poet Tsurayuki:

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"The asagao blooming in the lonely hedge
Finds no one to greet it but the dawning day."

The beautiful morning-glories of Iriya are not all single corollas, *owamono*, or great ringed things, but also the marvellous *kawarimono*, split flowers, looking like split poppies or chrysanthemums, and have to be seen to be appreciated. Some of the gardens have human figures in green shrubs with the features and hands in shining blossoms. It would be quite impossible to give any adequate idea of the beauty and variety of the flowers at the Iriya gardens. The only way is to go and see them.

A famous autumn garden is the *Hyakka-yen*, (garden of a hundred flowers), Mukojima, which shows the seven plants of autumn, as the Japanese call them. Here the garden is divided into various walks with flowering tunnels and arcades that are things of beauty and a joy forever. This garden had its beginning in the latter days of the Tokugawa era; and has deservedly been a favourite resort for people of highly refined tastes, such as poets and artists of various kinds. In this garden every autumn is held a party such as takes place in no other country in the world. It is called the *Hōchūkai*, which means insect-liberating-party, and the entertainment consists in the guests each bringing a number of singing insects in tiny cages, such as the *suzumushi*, or the *matsumushi*, and setting them free in the trees in order to hear them all sing in concert. Where can one have a more convincing proof of the love of the Japanese for the music of insects?

The chrysanthemum gardens of Dangozaka are also a great attraction for crowds of people in the autmun. Here, as at the Iriya gardens, one sees all sorts of figures growing, with the flowers as living decorations. Many of the figures are represented as *dramatis personae* in old drama, the whole being put on a stage in life-like fashion. Famous names of the day, statesmen of Japan and western lands, are to be seen made of growing flowers, at Dangozaka.

The gardens mentioned above are devoted wholly to Japanese flowers, but the growth of foreign ideas and the consequent demand for foreign plants and flowers have given rise to gardens after the western type, where all kinds of foreign blossoms and flowers can be had at any season of the year. The most important of these new gardens is the *Tai-ko-yen* at Shiba Park, where there is a display of dwarf trees as well as foreign flowers. One has to bear in mind that the Japanese include bright or beautiful leaves unde the designation of flowers, and the maple tree in autumn is regarded as one the most beautiful among them. There is another garden growing European and American flowers, at South Shinagawa, called the *Myokuwa-yen*, where extensive greenhouses keep foreign potted plants in good condition the year around. This garden has a correspondence department, and does business all over the Empire. In connection, there is a horticultural school, where would-be gardeners come from all parts to study the cultivation of foreign plants.

The Japanese have made an art of bouquet-making, compared with which most Europeans are as wild children of nature. The arrangement of flowers is a science to the Japanese mind, the aim being to set the blossoms together according to the *active* and *passive* principles of nature, and in obedience to certain

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traditional rules handed down from early times. This flower-philosophy includes due attention to linear effect and a proper proportion of irregularity, without any attention to contrast of colour. As cut flowers are in constant demand at all such occasions as funerals, entertainments and in the cemeteries, as well as in the *tokonoma* of the house, the florist gardens are well supported. Every day the flower-sellers go their rounds from house to house, covering the entire city, calling out their precious flowers; and one is often surprised at the amount spent by even the poor on favourite flowers or plants. Also regular flower markets are held in various parts of the city, and a travelling flower fair at night is set up in various sections of the city until the untire municipality has been covered, when the fair begins again and goes all ove the city from night to night, having regular dates for each street.

THE JAPANESE GIRL

The soft voiced maidens of Japan,
In silken robes of silver grey,
That iris-violet girdles span,
Seem pictures of unending May.

ARIEL

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JAPANESE SCHOOLS OF PAINTING

II

THERE are two schools of Japanese painting so closely related that they must be considered together, namely the Maruyama and the Shijo painters. Okyo, the founder of the former school, was born in the province of Tamba in 1733, and came to Kyoto where he studied first under Ishida Yutai of the Kano School. In after years he forsook his first love and took up a style of his own, especially distinguished for its close adherence to nature. It was similar to what in China was known as the Min and Gen style; and there is no doubt that Okyo had come under its influence to a great extent. The school he established drew many pupils, most of whom were noted for their skill in drawing mountain and water scenes, many of which were laid in the region round Kyoto. Ozui and Gekkei were of the Maruyama school started by Okyo, Gekkei, or Goshun, as he was called, being the greatest, for he successfully combined the light and graceful touch of the Chinese school of Buson with the clever and keenly suggestive motives of his master Okyo. Gekkei reveals a wonderful art of shading in colours unequalled by any before him; and it was he who for the first time perfectly achieved the ideal of harmonizing the North and the South schools of Chinese painting with a Japanese motive and conception.

Out of this school came such celebrated names as Keibun and Tokohiko; and the well known master of our own day, Gyokusho, was a pupil of Raisho of the Maruyama School. Among other notable followers of Okyo must be named Bunkyo who died a year ago, and Shinkyo of Kyoto.

The Shijo School has a note sufficiently its own to be in some slight degree distinguished from the Maruyama School. Among its more famous names must be mentioned Kikuchi, Miyake and Takenouchi, as well as Taniguchi and Miyakoji, pupils of Bensei Kono. Of these, Takenouchi is not only held in high esteem but justly celebrated as the greatest artist of the Empire, being regarded as not a whit inferior to the masters of old Japan. He is known as Seiho in art circles, and a study of his work will soon show how far he is from being a slave to the canons of any particular convention or school.

The Ukiyo-e, or School of Every Day Life, is among the most popular in Japan. It represents the manners and customs of the street and naturally lends itself to appreciation by the common people. Of course the paintings of the Tosa School were for the most part of this type, and may with truth be called the Ukiyo-e of the Kamakura period; but the term is now confined to pictures which had their origin in the Tokugawa and subsequent times. These Yedo paintings, as they were called in the narrower sense, were somewhat gaudy in excessive decoration, while

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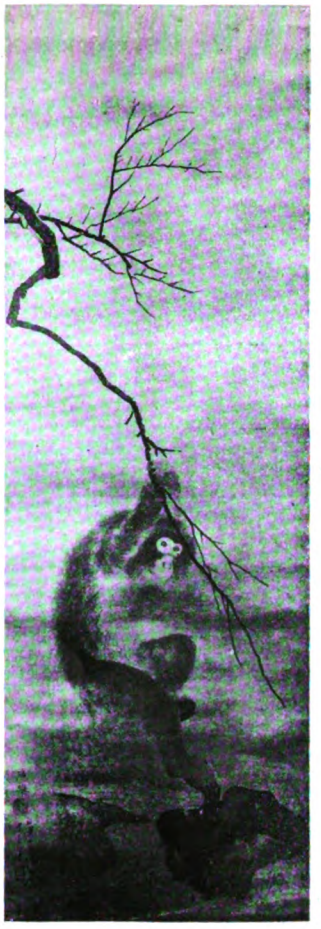
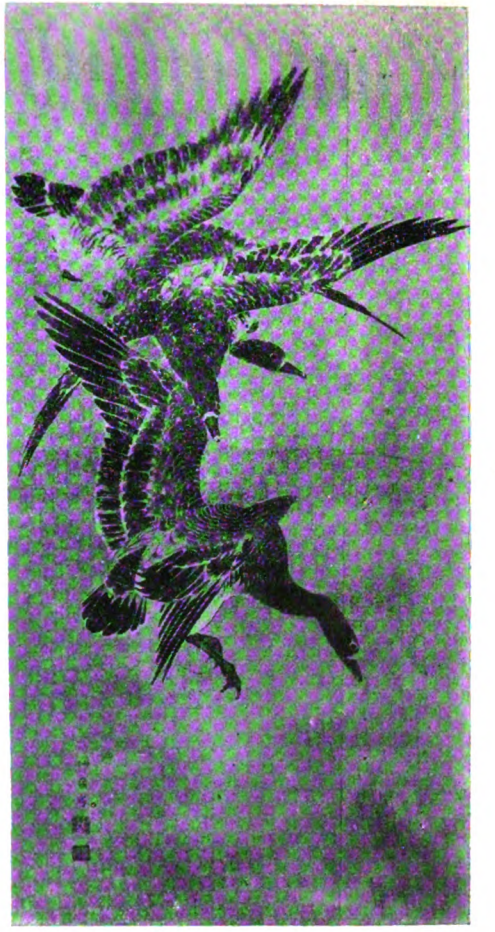
BY TAIGA IKE.



BY KWAZAN WATANABE.

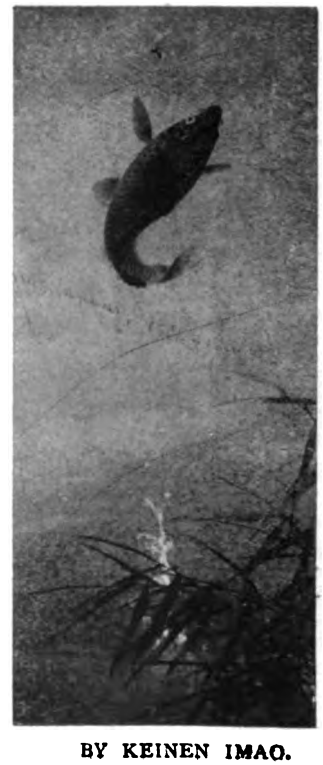
BY GOSHUN, (Shijo School).



BY OKYO MARUYAMA, (Maruyama School).

BY MORONOBU HISHIKAWA. (UKIYO-YE SCHOOL).

MR. KEINEN IMAO



BY KEINEN IMAO.

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their themes were usually suggested by actors, geisha and subjects of that kind. Ostensibly they were meant to appeal to the lower classes, but there were not a few of the nobility who had a weakness for them.

The traditional founder of the Ukiyo-e School was Iwase Matahei of whom little or nothing is known; but he is believed by persons of authority to have belonged to the Tosa School and to have lived in the days of the third Shogun, Iyemitsu. The picture of the 36 famous poets, in the Toshogu shrine at Shimo Kawagoe, is thought to be from his hand. He came to Yedo at a time remarkably devoid of either great artists or aesthetic appreciation, and gave himself mostly to portraying the humble life of the streets after the manner of the Tosa School; and though his art is not regarded as being of a very high order, he attained to celebrity and became known as the founder of the school of every day life. One of the most justly renowned names of this school was Hanabusa Itcho, a man of Osaka, who came to Yedo at the age of 15 (1666) and took up the study of painting under Kano Yasu, whose school he was finally excluded from owing to waywardness. Thus thrown upon himself he took up depicting the life of the street, and was a keen student of human nature, portraying it in its various phases. Few typical events in the daily round of street-life in Yedo were neglected by his pencil and brush. He did not adhere very closely to the Kano School; and although his subjects lent themselves to lightness and frivolity, his work was regarded as revealing a certain sublimity not below that claimed for greater artists. This much at least he doubtless owed to the Kano School of painting. After Hanabusa came Moronobu Hishigasa by whom the Ukiyo-e School first became entitled to the praise it has received for purity of style and clear depiction of human nature. Born in Awa, he came up to Yedo when young, and first worked at embroidery, a trade in which one must be skilful at drawing family crests. He first began to publish wood-block pictures, which were greatly admired everywhere. These richly coloured prints were light in touch, beautiful in taste, and though largely given to portrying feasts and other jovial scenes, were entirely free from anything vulgar. These sketches of merry-making men and women, babies, children and geisha were so true to life that they won the admiration of the world. Kyonobu who comes next in importance, paid special attention to painting actors, being remarkably successful in representing the grave and tragic visages assumed by the actors in impersonating warriors. With the appearance of Nishigawa Sekenobu came the first Japanese artist who attained to any degree of eminence as an illustrator. His sketches published in the books known as *hachimonjiya*, after the manner of Seikaku the novelist, attracted much attention. Nishigawa also painted many clever pictures of every day life, and was a true representative of his school. Space does not afford the opportunity of more than mention of the names of Toyonobu, Shigenu, both of Kyoto; Morikuni of Osaka; Okaharu, Tsukioka Settsui and others, who were worthy disciples of the Ukiyo-e School of painters, each quite representative of the age in which he laboured.

With the progress of the art of wood-engraving the Ukiyo-e school witnessed many new developments, especially that branching out into the brocade pictures known as *nishiki-e*, in connection with which many names became famous, some of whom, including Hokusai, have already received attention in the columns of this magazine. The colour prints of the Ukiyo-e School have been greatly admired by lovers of art in all nations, the charm of the colouring and drawing of Shunsho and Harunobu, the tender grace of Toyokuni and the marvellous landscapes of Hiroshige. The latter combined boldness of conception with a remarkable simplicity of treatment, and used an audacious colouring that brought out exactly the effect or impression he wished to convey.

The various schools of Japanese art seem at present to be standing at the parting of the ways. They hardly know

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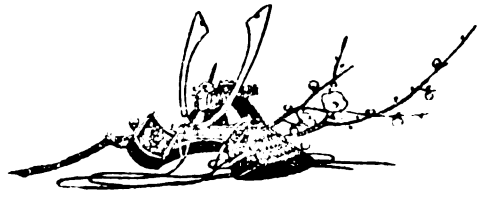
which direction to face confronted as they are by the influence of the west and the traditions of the past. At first it seemed as if all art might disappear in the stress and strain of the new national birth; but for art to die among a people so art-loving as the Japanese would be impossible. Having already got more accustomed to the new order of things, there has come a marked revival, and a revival that is more than a renaissance, for it means a return to the old models on the old lines. The charming results of it are to be seen, not only in pictures, but in much of the high-class decorative work on cloisonné and china ware. There is a brave attempt to prevent the old individuality from being lost in the face of an intense interest in the art of the west. Some of the representatives of the modern schools have studied in Europe, and pictures after the foreign syle are being turned out from many a studio in Tokyo, with a success that cannot be compared with the paintings done after the manner of the old artists. Japan has not yet produced her Turner or her Tintoret, the artist with the universal appeal while being a Japanese of the Japanese. When he comes, will he find expression after the manner of the west or after the style of old Japan? As Japan is doing most of her great things under the inspiration of occidental learning and achievement, it may be that some great artist will arise who, while preserving the distinctly national character, will produce a world's masterpiece, giving impressions of the passions of the human soul as perfectly as Japanese artists have given the flight of a bird or the leap of a fish; for only the paintings that portray the great aspirations of a great people, can be truly called great.

How difficult it is for the genuine Japanese artist to get away from the convention of the schools may be seen in the picture of the 'jumping carp' by Keinen Imao of Kyoto, artist to the Imperial Court, and one of the greatest living masters of the brush. He attended the International Art Exhibition at Rome where he was awarded a medal and a very high place among the painters of the world; and he has been invited to exhibit at the International Art Exhibition to open at Amsterdam in the coming Spring. In his painting of the jumping carp, by which he is to be represented at the Amsterdam Exhibition, we have a typical Japanese picture, simple but well studied, the thought centering on a single object around which all else is in harmony, but with a slight suggestion of the tragic; while the execution leaves nothing to be desired. It is the Japanese protest against *pose*, quite in the manner and spirit of even Okiyo himself; for the Japanese artist goes on the principle that nothing in nature pauses to be portrayed. Here there is motion, life, atmosphere, water. This masterpiece contradicts he contention that the Japanese painters of to-day are degenerating into the hybrid school in a mad rush to supply the foreign market. Yet the semi-foreign school is not to be despised, for it has had some fine representatives and grand ideals. It has proposed to i self the same task that Watanabe Kazan gave his life for, more than 70 years ago: the problem of how to preserve all the characteristics of Japanese art while adopting all the technica' teachings of the west. When the semi-foreign schoo' can boast of such masters as the late Hashimoto Gaho, already mentioned, its future cannot be wholly hopeless. The best authorities, however, cannot rid themselves of the conviction that the distinctive virtues of Japanese art will hardly blend with those of the west, without losing much of 'heir individuality and charm.



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THE GENJI MONOGATARI

By DR. J. INGRAM BRYAN

II

IN a previous article on the Romance of Prince Genji a brief account was attempted of the book as a work of literary art, representing the culminating period of Japanese classic prose, as well as one of the most consummate literary achievements of Japanese history. But it would be obviously unsatisfactory to leave so interesting a subject without entering somewhat more minutely into the content of the book, reviewing the story and giving an example of the fluency and grace of its diction and style. One cannot, of course, hope to portray with any great degree of success the artistic excellence of a literary work, by translation; so, much must be left to the imagination and insight of those gifted with literary instinct and capable of accurate inference from meagre material.

While the young Prince Genji was sojourning in Suma, with no companion, and nothing to listen to but the music of the pines, and nothing to see, but the solemn gray ocean, like Adam in Eden, he longed for a helpmate. Without waiting for the superior authorities to accommodate him, he fell in love with a beautiful maiden whom he forthwith made his own, much to the disgust of his elders. In time, however, he was pardoned by his guardians and allowed to return to the capital at Kyoto; but the sorrow of being separated from the lady of his heart, preyed upon his mind, and he found no happiness. At the same time he was advancing in public estate, and was soon appointed Prime Minister. As time went on, a son of his, a chip from the old block, formed a *liaison* with a young lady whom he secretly married, but as the union was unsatisfactory, her father separated the couple. The real secret of the old man's objection, however, was that he had once been a rival in love of Prince Genji, and bore a grudge against the family. This man was now Keeper of the Privy Seal while Prince Genji was Premier, and naturally there was a good deal of rivalry between them, which reacted on their children, and the whole thing was from the gods, in revenge for Genji's moral waywardness in youth. Hence the beautiful daughter of the Keeper of the Privy Seal, the Lady-Swan-of-the-Sky (Kumoi-Kari-no-Kimi) was cruelly taken away from her ardent young lover, Evening-Fog-General, (Yugiri-Taisho), son of the brilliant Prince Genji.

Genji now adopted as his own daughter a young lady, named Tama Katsura, the child of a beauty he once loved but lost through a powerful rival. Famed far and wide for her great beauty of person, Tama was wooed by many a courtier, but she at last was given in marriage to General Higekuro, with whom she lived very happily, and had a large family. It was about this that the Keeper of the Privy Seal relented in his stern attitude toward the son of Prince Genji, and permitted the Lady-Swan-of-Heaven

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to live with the brave Evening-Fog General, or as we should say, General Evening Fog. This was most satisfactory, and everything was now at the height of prosperity. But the old Japanese proverb says, 'Prosperity always goes before adversity,' and so ruin and desolation now began to loom up in the distance. For it was at this period that the Ex-Emperor, Shugakubu, who had a very precious daughter that had to be married off, insisted upon Genji putting away his wife and taking the Imperial Princess, for whom he did not much care; and the regular wife, Murasaki, fell into melancholy and was like to die. Moreover, the Princess, knowing she was in the way, at last fell in love with Kashiwagi, a son of the Keeper of the Privy Seal, much to the disgust of the Emperor and the disgrace of all concerned. Kashiwagi finally died of a troubled conscience, and his erring wife retired in sorrow and remorse to a convent. Prince Genji viewed all this misfortune as due to the sins he had committed in his youth.

Cupid appears to have been the undoer of many in the society of the Genji Monogatari period, and he now recommenced his depredations by causing General Yugiri, the son of Genji, and the husband of the Lady-Swan-of-the-Sky, to fall into illigitimate love with a certain widow, to whom he wrote secret letters; and although his suit was properly and promptly rejected, his wife, Kumoi heard of it and left him to return once more to her father's house. In the meantime Murasaki, the lawful wife of Prince Genji, fell ill and died, to his unending grief. Unable to reconcile himself to his loss, he grew melancholy as the seasons came and went, at last yielding up the ghost and going to be with his loved one.

The narrative now turns on the marriage of General Kaoru, an illigitimate son, with the lady Niori, daughter of Akashi, the lady whom Prince Genji was obliged to forsake at Suma, in the days of his youth. At this time there lived at Uji a very immoral person, a prince, the eighth son of the reigning Emperor. Like most bad men he was a pessimist, and was given to brooding long how best to get away from the unhappiness his sins brought upon him, but he was prevented from retiring from a life of activity, by his two daughters, children of the same mother. Not having followed his conscience he soon died, and the two girls were placed under the guardianship of General Kaoru, aforementioned. The general soon fell in love with the elder of his wards, Ogimi, but she was in such deep distress over the death of her father, that she turned a deaf ear to his allurements, and he was obliged to shift his attentions to the younger, but less fair, Nakatsu. Secretly, however, he persuaded some one to marry and take away Nakatsu, and returned to his attempt at winning the hand of Ogimi, but she still rejected his every approach, and when he insisted, she suddenly despatched herself and went to her dead father. General Kaoru now having failed to secure the wife he wanted, thought it might not be too late to get Nakatsu back from the man he had persuaded to take her; but the fellow was unwilling to give her up, and told the general to look upon it as one of the world's "things that might have been." So General Kaoru had to content himself by marrying a sister-in-

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law of Nakatsu, Yuki by name. This woman he really loved, because she had such a strong resemblance to the lost Ogimi. But true love never runs smooth, least of all in the days under review, and soon it turned out that the husband of Nakatsu was trying to win the heart of Yuki, the wife of Kaoru, and the woman was so hurt about it, that she threw herself into the river to save her honour. For good or ill she was pulled out and brought back to life, but being unable to bear the disgrace, she retired secretly to a convent; and although her husband appealed to her to return to him, and wrote her many affectionate and forgiving letters, she made no reply; so great is the sorrow a man can bring upon a woman by improperly approaching her with a view to taking her from her lawful spouse.

No attempt has been made to give a full account of the entire narrative, but merely to show an example of how the story goes. One cannot do better now than make a quotation from the *Genji Monogatari*, translating that part in which Murasaki Shikibu makes some pregnant observations on the character of women.

'How varied are the characters and dispositions of women! Some of them, even when young and beautiful, keep to themselves selfishly and with utmost reserve. There are those of them who can write with such choice of expression and delicacy of sentiment that one might conceive a fancy for them and long to know them, yet they would offer but slight encouragement . . . . . .

"Widely differing from the above are those women who are too much given to softness and sentiment; women who are quickly carried away by anything romantic and are easily spoilt. These would be the better of more sense, and less sentimentality.

"Other women we have who are too deadly in earnest about domestic duties. With hair pushed back, they go forth like drudges about their household ways. Man's daily duties take him away from home into public life most of the time, and his mind is full of what goes on about him, both good and bad. He does not care to reveal the secrets of his mind, nor his private opinions, to strangers, but only to those most intimate with him. A man may indeed have many things on his mind, bringing smiles or grief, affairs of politics which, perhaps, he would like to talk over with his wife, that at least she might sooth and sympathize with him. But women such as have been alluded to, would probably fail to understand him, or would not even try to do so, thus making him yet more miserable. Brooding from time to time over his various hopes and aspirations, he has no prospect of solace. Incapable of entering into his thoughts, his wife might carelessly remark: 'Well, what's the trouble now?' And how hard this would be for a man to bear!

"Knowing well these things the only thing to do is to select a wife that is modest and docile, and then try to direct and teach her according to one's ideal. There seems to men no reason why they should not do this, believing that their efforts would surely not all be in vain. Yet, it not infrequently turns out, that a girl thus brought up to bear a man company successfully, will fail when she comes to be left alone, showing her incapacity to such a degree that her good and bad actions are equally displeasing. Are not we men thus placed at a great disadvantage? We cannot forget, however, that there are women who at ordinary times are not overagreeable, and yet who on occasion produce upon us the most potent and irresistible charm.

In this manner did Sama-no-Kami go

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on with a somewhat pointless eloquence; after which he remained silent for a few minutes, and then resumed:

"Well, as I have already observed, the only suggestion I can make is that one should not pay much attention to the matter of birth or beauty, but choose a wife that is gentle and calm, as in such is the best prospect of a peaceful home. If in addition should she happen to be endowed with high position and sweetness of temper, our delight would be all the greater, without taking the trouble to be ever looking for trifling deficiencies. Naturally if a woman's conscience is clear and her mind pure, she will display calmness and serenity of countenance.

"There is a kind of woman who is so diffident and reserved, and yet so extremely generous, that she pretends not to notice the annoyances that afford just ground for complaint. And when a time of unendurable grief or anxiety comes, such a woman will not speak out and make formal complaint, but, instead, will flee to a mountain village or some quiet spot by the sea, leaving behind only a sad epistle or a few melancholy verses, herself becoming but a sad memory of the past . . . . .

"Still worse there is the woman easily beguiled by ill advice into even more serious defection. Overwhelmed with sorrow, she retires into a nunnery. When she takes the intolerable vow her mind is pure and uncontaminated, and nothing would seem able to win her back again to the life she has forsaken; but as time goes on, some former household servant, or aged nurse, brings her tidings of the bereft lover who could not sever her heart from his, and whose eyes moisten at every mention of her. Then under the magic influence of undying affection in a heart still yearning, she ponders over the uselessness of her sacrifice, touches her forehead and sighs in deep regret. Try as she will to persist in her resolution, the inevitable tear will stain her cheek, leaving her no longer strong in the sanctity of her vow. Is not a weakness of this kind more offensive in the eyes of Buddha than the sins of those who never leave the world at all; and is not such a woman likely to take the wrong road at last?

"On the other hand there are women that are too self-confident and obtrusive. If these find the smallest inconsistency in a man, they become indignant and show arrogance. Of course men make mistakes now and then, but they love their wives none the less, and usually matters soon come right and life goes on happily with their families. If therefore a woman is unable to show reasonable patience, her lot is likely to be miserable. A woman should not give way to excitement; and in case of anything unpleasant, she ought to discuss it frankly and temperately. Even if the worst should prove the worst, she must learn to find fault in such a way as not to irritate a man. By guiding herself according to these principles, her very words and actions will but increase her husband's sympathy and consideration for her. Self-denial and restraint often depend on the behaviour of another toward us. If a woman is too indifferent on one hand, or too forgiving on the other, it is unwise. 'The unmoored boat drifts about,' as we say; and is it not the truth?"

"Yes, quite so," said To-no-Chiujo, nodding his head. "A woman that is not strong in emotion, passionate in sorrow, ecstatic in joy, can never hold a man. Even a slight strain of jealousy in her is not to be deprecated, if not carried to undue suspicion. If the man is not really at fault, and the trouble is kept within bounds, jealousy can be controlled. But some women," he continued, "have to endure, and *do* endure, every grief and trouble without murmuring and with great long sufferance."

To-no-Chiujo implied by this that his own sister was such a woman as he alluded to. But Prince Genji, being almost asleep, made no reply.

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JAPANESE WRESTLERS

WRESTLING is, *par excellence*, the national sport of Japan, occupying a status similar to cricket in Great Britain and baseball in America. In the wrestling seasons, which occur every January and May, crowds of all classes in Japan flock to the enormous amphitheatres to witness the feats of physical strength performed by their favourite wrestlers, and to patronize the national sport.

Japanese wrestling is so indigenous as to be unlike that of any other country. Western wrestling is more like what the Japanese call *judo*, in which the contestants may fall and struggle on the ground for the mastery, the victor coming out of the match on top; but in wrestling neither of the contestants may fall nor in any way come in contact with the ground without thereby suffering defeat. If there be any class status, *judo* may be regarded as being to the upper classes what the old lyrical drama was to the lovers of the histrionic, a high class sport never given as a public exhibition: while wrestling is patronized by all classes and held in a large arena, with tickets sold for admission. The experts in *judo* were usually great *samurai*, but wrestlers come from any class able to produce heavy physique.

There are few phases of Japanese life that do not seek a religious sanction, and wrestling, or *sumo*, appears to be no exception to the rule. Consequently the origin of the sport is ascribed to two deities of the mythic age, *Take-mikadzuchino-mikoto* and *Takeminakata-no-mikoto*, who decided their strength by the first wrestling match ever performed. Tradition further relates that in the reign of the Emperor Sujin (556 A. D.) one Nomi-no-Sukune, a man of Izumo, entered into a wrestling match with a man named Tamá-no-Kehaya, of Yamato, in which the latter was not only worsted but killed by a kick. The fatality no doubt did something to humanize the sport, for kicking is now not permitted. In the days of the Emperor Mommu (797 A. D.) holidays were set apart for wrestling, the Emperor honouring the occasion with his presence. These wrestling meets drew contestants from all parts of the Empire, and were somewhat on a par with the Olympic games of Greece. As a result of these contests champions naturally arose, called *hotê*, the second in honour being termed *wakitê*. These Imperial wrestlers, unlike those of to-day, wore a kind of hunting jacket called *karigiru*, with short pants and a high cap. It is said that the Emperor enjoyed the sport sufficiently to witness some fifteen matches in a single day. Wrestling from this time was all the rage as a sport down to the year 897, after which the Imperial house ceased to be so much attracted by it, when it began to decline, not being revived again until the time of the Emperor Gotoba in 1185. As an evidence of the degree to which the sport had gone out of fashion, it may be mentioned that when the latter Emperor wished to have a wrestling contest, umpires could not be found in Kyoto, the capital, and the only one left in the Empire, one Yoshida Iyetsuzu of Echi-

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zen, had to be sent for; and from that time the right of conducting the ceremonial partaining to wrestling matches was conferred on the family of Yoshida by Imperial favour, under the title of *Oikaze*. The next great wrestling match recorded in Japanese history is placed in the year 1791, when the Tokugawa Shogun, Iyenari, gave a wrestling entertainment to his friends in Edo castle, from which time the Tokugawa shoguns became patrons of hte sport and sent it forth on a more prosperous career.

Wrestling as a profession had its origin in a peculiar manner. Whether it was a purely religious inception must be left to individual judgment. The ipriests of the great temple of *Kaneij* were at a loss how to smooth and harden the ground in front of the sacred structure: so they gave a wrestling match, knowing that the thousands it would attract, would in a short time tramp the ground into the smoothness and firmness of a long trodden floor of earth. This was in the year 1624 when the Shogun, Iyemitsu, built a new temple at Uyeno. In the year 1630 the government issued a license for public exhibitions of wrestling at Yotsuya, Edo, at which place contests went on for five or six days. These matches had to be held on fine days; for the sport went on under the blue sky in a vast enclosure.

The increasing number of wrestlers now formed themselves into a corporation, with branches, or guilds, all over the Empire, those in Osaka and Tokyo being always the more prominent. Of course at present the Tokyo wrestlers are regarded as superior in the art to all others in Japan. The wrestlers' guild divides its members into two *camps*, called the eastern and western camps; and out of those some 30 or 40 of superior dexterity are selected for the public contests, and given a position above the less skilful. These first-class wrestlers are known as *Maku-no-uchi*, or men within the curtain, and the champion among them is called the *Ozeki*, with the *Sekiwaki* as second. The champion wrestlers of both the eastern and western camps, after some ten years of steady achievement, are raised to the position of *Yokozuna*, or champion-belted men, this honour being conferred by the house of Yoshida, already referred to as holding Imperial permission to umpire the wrestling ceremonies. These wrestlers of the eastern and western camps meet every January and May in the largest amphitheatre in Japan, the *Kokugikan* in Tokyo, and test their muscles for ten consecutive days. The *gyoji*, or umpires, decide the contests, and in case of doubt, there is a court of appeal consisting of *toshiyori* or elders, made up from superanuated wrestlers of belted status. Wrestlers who gain successive victories are in time accorded the honour of *ozeki*, while those who repeatedly fail are turned down and put without the curtain.

The great amphitheatre at Ryogoku, Tokyo, capable of accommodating 13,000 spectators, is open in the season from 5 a. m. until five in the afternoon. Thither thousands crowd, and during the tournaments the applause of so enormous a multitude is something not to be heard in any other country. The more enthusiastic become almost frantic over the exploits of their favourite wrestlers; while those who see their heroes suffering defeat, pray for a return of luck.

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Usually the best of the game is on about nine in the morning. In the center of the vast arena is a booth, canopied by a tent-like structure on four pillars, under which is a ring, inside of which the wrestlers meet to try their strength. Around this arena circle four big galleries thronged with the excited multitude. Within a square of 28 feet is described the wrestling ring, all covered with soft sand. From the eastern and western sides contestants appear at the call of the umpire. The latter, holding aloft his war-fan, *karauchiwa*, takes his position in a somewhat dramatic manner. By the side of the four pillars supporting the canopy, are seated four elder wrestlers as tribunes. A speiler now announces the names of the two men about to close upon each other. Then the huge bodies of the veterans appear moving slowly toward the ring. Their great muscles stand out on their heavy limbs like mountain ranges; and their bodies are naked with the exception of the loin-cloth and the wrestling belt. They enter the *dohyo*, or ring, and the umpire in his green *kimono* and *eboshi*, lifts on high the fan, and orders them to 'eye each other.' As they prepare to do so they place their hands on their legs just above the knees and stamp from one foot to the other in a dramatic way, stooping and facing each other for a moment, when one, or both, is seized with the passion for attack; but if one seizes without the other being ready, they must begin over again. It often takes what seems a long time for both to have the spirit of attack at the same time. Before assuming position the combatants stretch out their arms horizonally and bring their hands together with a loud clap. This is to show that the hands contain no weapon. The practice is suggestive of what may have happened in the days when wrestling was not always decided by strength. Every move of the struggle is now watched carefully by the umpire, and all fouling is prevented. The contestants strive to take hold of the belt. One of them succeeds and then tries to prevent the other from succeeding. When both get the belt firmly in the hands, there is a terrific trial of physical strength to see which can lift or push the other outside the ring. As soon as either of them touch the ground with any part of the body except the feet, or is put outside the ring, the umpire declares the decision. If their strength appear equal, he calls a 'draw.' If both should fall together, so that the result seems doubtful, the umpire calls *azukari*, decision reserved. The aid of the four tribunes beside the pillars is now called in.

The tricks of the art are many and interesting. Of the forty-eight dodges admitted in the sport, four are regarded as fundamental to the art of wrestling: *nage*, to throw; *kake*, to trip; *hineri*, to twist; and *sori*, to lift up. In practice, however, it is said that no less than 200 different tricks have been noticed among wrestlers. One of the most peculiar tricks witnessed by the writer at a great contest when the Imperial Crown Prince was present, was that of a very fat wrestler in jumping up like a goat and butting his opponent on the breast with his head, and then, having started him going backwards, to push him outside the ring with his hands. Another wrestler put his hand under the chin of a giant and hurled him outside the ring. The champion Hitachiyama, appeared to take the match he entered into, in a

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calm and indifferent manner. He allowed his opponent to seize him and was simply content to lean his heavy body against him and keep him struggling till he began to *blow*, when the champion embraced him and lifted him outside the ring in a manner so quick and simple that one could hardly see how it was done.

The wrestling goes on till about two o'clock when there is an intermission. At this time all the first-class wrestlers perform a peculiar ceremony by marching into the arena with their professional aprons on, turning to the north and clapping their hands, stamping their feet and bowing to the guests of honour. Last of all comes the champion with a wrestler before him and one behind, as attendants, the one behind holding an upright sword. After the *yokozuna* wrestlers have gone through this ceremony, all the others come in wearing their ornamental aprons, and do likewise. These ornamental aprons are gorgeous in the extreme, embroidered in heavy silk and costing some hundreds of *yen*, even for the cheapest. Some of the wrestlers have to buy them, but favourites have them presented by patrons and friends.

The umpires appear to be almost as important a class as the wrestlers, and their manner of conducting the matches is followed with interest by all the spectators, as a mistake is unpardonable. The standing of the umpire is known by the colour of the cord on his war-fan, the highest grade of umpire carrying a purple cord and being ranked equal to a champion wrestler. At present only two are entitled to this rank, Kimura Shonosuke and Kimura Shozaburo. This rank is permitted to appear in the *tabi* and sandals, and a sword in the belt. Umpires of the second rank sport a red cord in the war-fan, and are allowed to wear sandals in the arena, there being two of this rank at present. The third grade has a cord twisted white and red in the fan and must appear barefooted in the arena, the number of these umpires now being ten. The fourth rank of umpire has a cord of green and white and appears in bare feet.

All professional wrestlers are known under assumed names, those selected usually having reference to place of birth or some favourite scene in nature. For example the greatest wrestler in Japan is called Hitachiyama, mountain of Hitachi; another is called Komagatake, after one of the great mountain peaks of the Empire; another has taken the name of Tachiyama, or sword mountain, while the champion of the eastern camp, Umegatani, is Plum Valley. The income of a wrestler is not large, as he seldom receives more than 20 *yen* for a tournament, and has to pick up what he can by making tours in the provinces between seasons. They are also allowed a share from the wrestlers' association and sometimes they receive presents from patrons. Their simplicity and apparent disinterestedness as compared with men of the world have made them pets of society from ancient times, so that on the whole they do not come off so badly. To become a wrestler a man must have a big frame to begin with, and then he has to undergo severe training under a professional wrestler till he is judged fit to come into the ring. Those not tall, try to make themselves heavy and stout by dieting, an attempt in which no one that has seen them, can say they have failed.

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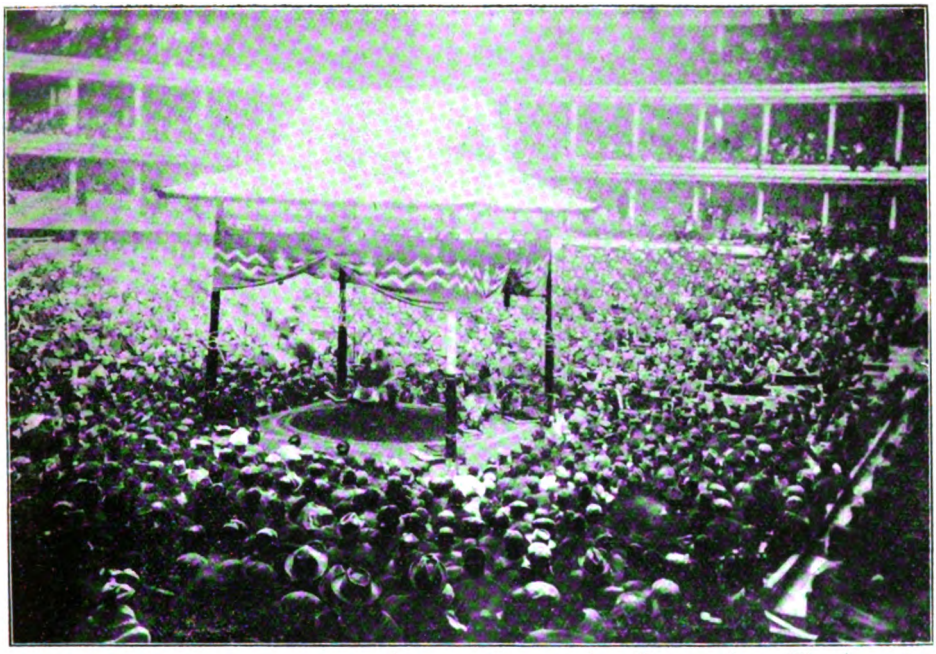

INTERIOR OF THE KOKUGI-KAN (WRESTLING HALL). *Inners einer Ringkampf Halle. Intérieur d'un amphithéâtre de luttes.*

A WRESTLING MATCH AT THE KOKUGI-KAN. *Une lutte. Ein Ringkampf.*

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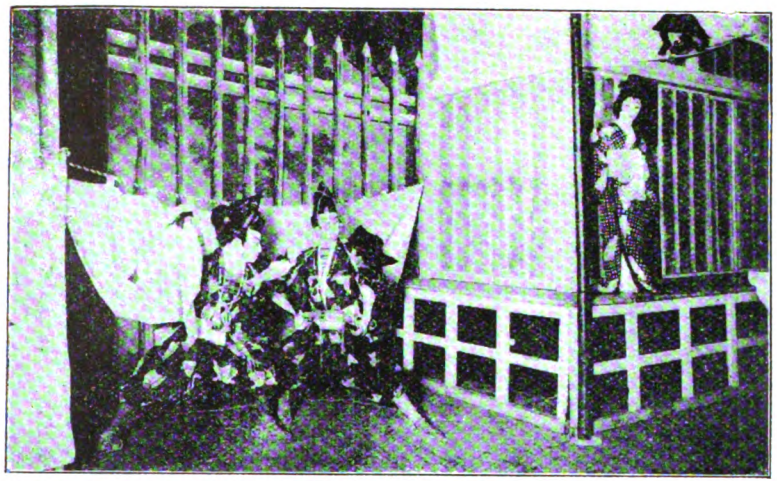

IJDAIMONO PLAY. *Un Coup de Jidaimono. Ein Jidaimono. Spi l*

A SEWAMONO PLAY. *Un Coup de Sewamono. Ein Sewamono Spiel.*

A KYOGEN PLAY. *Un Coup de Kyogen. Ein Kyogen Spiel.*

OIYEMONO PLAY. *Un Coup de Oiyemono. Ein Oiyemono Spiel.*

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JAPANESE PLAYS

By ARIEL

JAPANESE plays at present patronized may be divided into three general kinds, each of which is again subject to more or less subdivisions. There is first the *bugaku*, or ancient musical dance, now performed almost exclusively at Shinto shrines; and next comes the *No*, or Lyrical drama, which is patronized chiefly by the aristocracy, and finally the *shibai*, or popular drama of the masses.

The *No*-drama is so extremely exclusive that it is never performed in a public theatre, for none but the highly educated can understand its perpetual allusions to Chinese poetry and the Buddhist scriptures. Formerly the richer *daimyo* kept each a troupe of musicians and dancers for the special purpose of performing the *no*-dance for the sake of guests; and to-day in the Japanese capital one can see it only by being favoured by a special invitation from some nobleman who is giving such entertainment in honour of his marriage or some equally important event, or else by becoming a subscriber to some of the private societies banded together for the purpose of maintaining this ancient national drama. The *No*-actors have always been accorded a position in Japanese society far superior to the actors of the popular drama, some of them being men of knightly accomplishments; and there were occasions in Japanese history when even such heroes as the famous Hideyoshi took part in *No*-acting. During the time of the Ashikaga regency in the 14th century this form of drama became separated from the purely religious folk-dance of the shrines, and assumed a dignity and culture equal to that of the Greeks. It was very popular among the aristocracy and gentry till the Tokugawa period when it suffered some decline, and was in danger of neglect until revived by the late Empress Dowager, who was extremely fond of the *No* performances along the old national lines.

As the *No*-play is the outcome of the *No*-dance, there is naturally a good deal of posturing, the idea being to convey the meaning of some antique legend. The characters appear never to amount to more than four or five and the story seems to be confined to a single episode. The *No*-play is somewhat suggestive of a Greek play in miniature, having its chorus of some half a dozen old men, and its masks for the chief actors. The music and dancing are prominent throughout, enhancing the dignity and emphasizing the emotional effects. The theme seems to be still directly or indirectly religious. Spirits or priests or both frequently appear in the progress of the scene; and probably the anonymous authors of most of the plays were monks. This tendency may arise from the fact that, to the Japanese of mediaeval times, all heroes were sacred beings; and the recent reaction toward ancestor-worship has done something to revive interest in these old plays. On a simple stage of polished pine with the plainest of scenes for a background, three old men sit as musicians, one with a flute and the other two with drums like double egg-cups, which they beat with the palms of their hands. They wail and cry and thump at exciting moments, as when a demon threatens or a warrior gives fight. To the right are placed the chorus in two rows of three, dressed as samurai in stiff robes of dark blue, and holding fans, which they sway gently as if chanting, or close with a warning click when apparitions rise. The dancers now enter from a flight of steps on the extreme left. The audience sits on the *tatami* or the grass in front, many of them following the play from old manuscripts. The dialogue is carried on in a more or less affected voice, after the manner of the puppet shows, and

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the acting is as puppet-like as in the *shibai* drama.

In Tokyo there are five different schools of *No*, the Kanze, Hosho, Kongo, Komparu and the Kita, each distinguished by the style of acting, the singing and the text of the drama. Of the numerous pieces of lyrical drama in existence some 200 are regarded as popular among the patrons of this high class form of entertainment. Though religious and rather pessimistic in tone, the language is poetic and of a high literary quality. Among the leading *No*-actors of to-day are Kuro Hosho, Bamba Sakurama, Rokuheida Kita and the Umekawa brothers, while there are several distinguished amateurs among the noble families of the nation.

The *No*-drama is of two kinds, known as the *Yokyoku* or *Utai*, and the *Kyogen*. The *Utai* is more vocal than dramatic, and to some extent resembles a Shakesperian reading in a singing manner, if such a thing could be possible. In this remarkable type of operetta the various parts are taken by the different singers led by a conductor as in an orchestra; and this music is practically the only kind that is really much thought of among educated Japanese at present. The *Yokyoku* drama is now said to be the rage among all the more intelligent classes, old and young flocking to the performances to hear their favourite singers, and paying little or no attention to the acting. The other kind of *No*-drama known as the *Kyogen* is the result of a reaction against the moody pessimism of the religious *No*-drama. Unlike the *Yokyoku* it is full of comic elements, descending even to farce. Its theme too is social and optimistic, as compared with the religious lyrical drama. No masks are used and the costume is very simple. The *Kyogen* is often played as an interlude in connection with the regular *No*-drama.

The popular drama, known as the *Shibai* or *Engeki* was the natural outcome of the exclusion of the lower classes from the high-class performances of the *No*-drama; they produced a drama of their own. A brief account of the popular theatre in Japan was given in the March number of this Magazine, so it will be unnecessary to repeat what was there said about the historical sources of the popular drama. The most popular plays in Tokyo are the historical dramas (*jidaimono*), centering around some famous character of ancient times. A Tokyo audience loves a rousing melodrama with plenty of pantomime and numerous impossible exploits by magnificent ancestors. The custom of the Japanese playwright in taking a famous historical character, like Hideyoshi or Yoshimitsu, and writing a drama centering around him, is much like what Sophocles and Asschylus were in the habit of doing in ancient Greece. The tragedy of the Forty-seven *Ronin* is a favourite subject for drama, and the struggle between the Taira and Minemoto clans in the twelfth century, the moral of the play being that loyalty to a lord justifies taking the life of even a relative. In the construction of the play there is plenty of complication with little or no plot, the many minor characters and the sensational tableaux worked in here and there being depended on to excite interest. Sometimes the last two acts of the play seem to have little or no connection with the previous three, except that they belong to the same epoch. In these historical dramas there is no shrinking from blood, the hero in many a case having to commit *harakiri* to avenge his honour.

Next in popularity may be mentioned the *sewamono*, or social plays, the theme usually being love or domestic trouble of some kind. The true love play is called *michiyukimono*, representing an elopement made necessary by parental objections to the marriage of the couple. As courtship and marriage in Japan are arranged by the elders of the young people, these subjects do not enter into native love drama, the escape from this enthralment being more susceptible of dramatic treatment. Frequently the *sewamono* is the *geisha* exposed by her position to the caprices of passion and misfortune. Instead of being held up to the public as reprehensible or repulsive, she is regarded as loyal and

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faithful in submitting to bondage for the sake of helping her parents out of trouble or necessity. The tragedy and pathos of the *geisha* have always appealed to the Japanese dramatist. A typical heroine of this class is Komurasaki who was beloved by a *samurai* who afterwards suffered death for his misdeeds. Komurasaki laid herself down in death upon her lover's grave. At Meguro, just outside of Tokyo, there is their tomb. *Hiyokuzuka*, the emblem of constancy in love.

Another play of which the Japanese are extremely fond is the *oiyemono*, a drama connected with the private troubles of some illustrious family. This kind of drama was no doubt much encouraged in feudal times by the daimyo who wished thereby to excite their retainers to greater loyalty and devotion. In one of these plays the late noted actor, Danjuro, took the part of Iwafugi, a spiteful and ugly old maid of honour who was stabbed by a maid who took revenge for an insult. There are many other types of drama on the popular stage of Japan each of which has its following among all classes. The Japanese in some ways appear to be more imaginative than they get credit for; because often they will listen with untiring patience to fairy stories such as the *Tongue-cut Sparrow* or the *Fisher-Boy Urashima*, just like grown up children. And when the attendants in black creep about the stage assisting the actors, the audience pretends not to see them, since they are not supposed to be seen. It may be said that as a rule a Japanese audience prefers a spectacle to a problem play.

The plays already referred to represent phases of life with manners and customs that have largely passed away, and the desire of the Japanese for something more representative of life as it is to-day, has given rise to what is called the new school of actors. The pioneer of the modern drama on the Japanese stage was Kawakami, who died a few months ago, and his wife, Madam Sada Yacco. Kawakami began to attract notice in 1893, and the subsequent deaths of noted favourites like Danjuro, Kikugoro and Sadanji precipitated the decline of the classical school and turned the attention of the public to the representatives of the modern school. The actors of the new school are on the whole more educated and better prepared for portraying life in a realistic and natural manner. They do not evince the elegance and ease of the old actors; but they are transforming the Japanese stage and making modern life a subject for dramatic possibility. After Kawakami and Sada Yacco returned from their tour abroad in 1900, they showed how deeply they had been influenced by what they saw of acting in Europe and America, and at once began to give adaptations of Shakesperian drama on the Japanese stage, Othello being so great a success as to make this kind of acting a permanent feature of the theatrical season in Tokyo. Among the more important disciples of the new school may be mentioned Takata, Ii, Fujisawa, Kinoshita, Kawai and Kitamura.

The theme of the new drama is mostly political. In fact the chief purpose of Kawakami at the outset was to represent to the public his political views which were of a somewhat radical nature, leading to his imprisonment no less than twenty-three times. Later he turned to the more practical and popular subject of contemporary life. The attempt to adapt foreign plays such as Othello and Hamlet, though popular as a curiosity, has not been wholly successful, owing to the difficulty of acclimatizing foreign products which are unfamiliar and uncongenial to a Japanese audience. For this reason it is not probable that European drama will influence the substance, it may affect the form, of Japanese plays. The relations of the sexes and some of the social and family customs of European life appear as barbarous to the Japanese as harakiri does to us. The childish, confiding, Japanese maiden could not well appreciate the women of Shakespeare; nor would the method of Julia and Jessica be regarded in Japan as the ideal mode of securing a husband. As time goes on, the Japanese playwright will be

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influenced more and more by the æsthetic principles of dramatic construction obtaining in the west, and he will get away from excessive cultivation of historical drama to give himself up more to modern comedy and a closer depiction of actual life. The *bunshi*, or journalistic amateur actors, and what is known as the Waseda group, under professor Tsubouchi, are having a wholesome influence in this direction.

AN OLD SHRINE

By EUGENE FRANCIS

(Mrs. Charles Burnett)

TO-DAY I climbed a hill unto an ancient shrine. For many weeks my eyes had turned to where it stood outlined against the sky; and always I desired the heights, though wherefore I desired I did not know. And so to-day I climbed the thousand steps—the steep stone steps that pilgrims' feet had worn for centuries. Weary I grew, yet struggled on and ever up unto that shrine, symbolic of another faith than mine, who am a stranger to the land. For my eyes saw along the path flowers to my vision new and rarely lovely,—white, wind-blown blossoms scattering the way, hiding the signs of piteous penitence, of struggles and tired feet, making rather, all the way, a white and fragrant path unto the heights.

When I'd come unto the highest place and sat me down to rest where weary pilgrims prayed in days gone by, I thought of the *desire* that daily set itself upon that task, accomplished now, but still not understood. And I looked deep down into the valley from whence I came, and there the secret of helplessness, sorrow and sin I saw, as with an inner sense of sight. There, moved on inevitably the little lives of those who yesterday had come, and in a few tomorrows would go hence—no man knows where. The mountain side was dotted here and there with stones, which marked the portals of those silent homes, where, lastly, all do rest.

And then I understood somewhat of the intent of Him who fixed the stars in high and holy place, and my desire, and all desire, to climb unto some shrine that marks a mountain's summit, where sun and mist and dawn and twilight meet. And a voice within me, whispering, bade my soul remember that the star of fixed and loftiest height is that of Goodness. Beyond the scope of worldly consciousness the inward You and I must ever climb to worship at some shrine afar, no matter what its symbol, regardless of our differences of Faith; for none are led by the same road to climb the Way of God.

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A TRIAL OF ARMS

BY M. MEGURO

IT was in the lovely month of June 1853; and the whole Empire of Japan was wrapped up in its centuried isolation from the rest of the world. Since time beyond memory no foreign ship had been allowed to touch these sacrosanct shores, except at Nagasaki, and it was now as good as closed to the world. Even the mere appearance of the black ships of the alien, along the coast or in the offing, sent a thrill of consternation throughout the land, and every ablebodied man of the nation would immediately stand armed ready to withstand the invasion of the barbarian. Imagine then the horror with which the citizens of Yeddo, and the people along the coast, beheld the fleet of Commodore Perry, not in the offing or merely cruising, but actually casting anchor in Yeddo Bay.

The hero of our story, and the one who caught the first and warning glimpse of the approaching foreigners, was Musha-no-suke, a warrior, as his name signifies, and accounted the bravest and most valiant man of his native place. The thought at once struck Musha-no-suke that, while the others were shivering with fear at the coming of the barbarians, he could in no way sooner win fame for himself than by being the first to climb on board the intruding ships, and thereby get for himself the praise of the first one to scale the enemy's castle wall. Accordingly he jumped into a small boat and rowed out all alone to one of the monstrous dark objects floating in the bay. All on board the man-of-war were doubtless much surprised to see this, to them, savage-looking fellow bearing down upon them, and proceeding to climb up the side of the ship. Being desirous of bidding for the good-will of the people, the crew of the foreign ship allowed Musha-no-suke to come on deck, and the officers treated him courteously.

One of the crew at last stepped forward and extended a hand to welcome the stranger. As the latter made no response to the advances of the American, the sailor seized Musha-no-suke's hand and began to shake it in greeting. The Japanese, being unfamiliar with foreign customs, mistook the intention of the sailor for an attempt to test the strength of a Japanese arm; so he clenched his first and extended his arm stiffly before him, to let the foreigner see how strong it was. The American appeared to have guessed what was meant; for he took the Japanese by the hand and tried to twist the arm. Finding he was unable to do so with one hand, he seized it with both, but he failed to twist the arm of Musha-no-suke even an inch.

This excited great interest in the crew of the foreign ship; and others came forward volunteering a trial of strength. One champion after another made

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desperate efforts to twist the arm of the stranger, but proved no match for his muscle. At last the Goliath of the crew was called out and made to enter the contest. Bigger and heavier than all his comrades, he stepped out and took hold of Musha-no-suke's arm, and with one fierce wrench attempted to wring the wrist of his antagonist, but his fingers were too big and clumsy to twist a feather with. He renewed his grip and the bones of the Japanese seemed to crack with every effort, but the latter held out and bore the awful strain for the honour of his native land. For a moment he thought all was over, and called for the held of the god, Hachiman, the Mars of Nippon. His arm seemed to acquire renewed power of resistence, and with firm lips he determined to die rather than give way. His big contestant soon tired of trying in vain to conquer the muscle of the stranger, and Musha-no-suke won.

As the two parted the whole crew broke forth into loud cheering for the victor. He did not in the least understand what the noise meant, but he took it in good part. The friendly manner in which he was afterward treated showed him that no ill-will was borne him for his prowess. Musha-no-suke was then taken over the ship and shown the wonders of a foreign war vessel. When the visit was over he was allowed to row back to his astonished friends on shore, to whom he duly related the adventure. Thus it is seen that the very first contact of America and Japan consisted of a friendly trial of arms; and this amiable rivalry has ever since marked the history of intercourse between the two nations. Japan has long since come to understand that when America extends the hand, the intention is merely to shake, though she is willing to try her strength with us if we should misinterpret her intrusion. But we can never again mistake her attitude; and if she twists, it will only be because we have stiffened and invited contest. Let us take America's hand in the spirit in which it has always been offered, and she will continue to cheer our victorious progress in the future, as she has done in the past.

THE ROBE OF FEATHERS

From of old the pine tree has held a high place of honour among the Japanese, not only because, as Ruskin says, "It is trained to need nothing and to endure everything," living and thriving through the cold winter when all other plants seem dead, but because it is to the people of Nippon a symbol of ripe old age and everlasting life. On New Year's morning will be seen in front of every Japanese dwelling, however humble, the *kadomatsu*, or pine tree of the gate, and a branch of the same evergreen will be found decorating the *tokonoma*. Among all nations something lucky, or of good omen, seems to be associated with the evergreen tree, but nowhere does the conviction so universally prevail as among the Japanese, whose country may be called the land of pines. The fame of many places is chiefly for their pine trees, people travelling long distances to see them; and in the list must be included the pine grove at Mio, known to the nation as Mio-no-Matsubara, on the sea shore of the province of Suruga. From this spot the fair form of Fujisan may be seen rising to the north, white-walled against the sky.

On the verge of this famous grove of pines there once lived a fisherman. One soft spring day he went out as usual to tend his boat, and about noon returned to the foot of one of the big pines to partake of his lunch, when he lay down to survey at ease one of the fairest sea prospects the eye can gaze upon. Between blue sky and emerald sea the faint white sails moved slowly to and fro far out on the horizon. While in a reverie over so beautiful a scene, some divine odour came wafted upon the breeze. So sweet and alluring was it that he could hardly tell whether it were of food or flowers. He looked again at his food carefully, thinking perhaps his wife had put some sweet herb into his *bento* box that morning; but the fare seemed as course and plain

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as ever. Where then could the delicious odour be coming from? As he gazed in wonder all about him, peering even among the branches of the trees, lo, he spied a strange-looking garment suspended from the branch of a pine, waving gently in the breeze. Amazed to find so remarkable a bit of dress airing in such a place, he was at first alarmed and fearful of bad luck, but finally determined to get the cloak and perhaps he would be able to sell it and make more money than by many days' fishing. Slowly he climbed up the tree, took the robe in his hands, saw how beautiful it was both in material and make, and as slowly descended to the ground. Whether the robe were of brocade or damask or some form of downy silk, he could not well make out; but he was quite sure it was the most beautiful garment he had ever set eyes upon; for he was now convinced that it was made from the finest of feathers, each one of a different colour and emitting a fragrance beyond all earthly perfume. It certainly must be the heavenly robe of feathers he had heard of in the old fairy tales. It was indeed a robe not made with hands, without joint or seam, and belonging to some angel or spirit. Thanks be to Heaven for putting into his hands so much good fortune; he would sell it and get enough to put him on his feet for the rest of his days. Like Keawe, in the story of the Bottle Imp, he would now become rich, build for himself a house in the old pine grove and be happy with his family forever. So he made off for his hut as fast as his legs could carry him, bearing the robe in triumph to show his wife.

That night the fisherman and his wife sat up late discussing with rapturous delight the good luck that apparently was theirs, and contemplating and making plans for the future. Presently there was a mysterous knock on the door. Lest the fair robe should be seen by a caller, it was hurriedly hidden away. The wife feared to answer the door, so the fisherman himself went:

"Who is there?" asked he.

"Good evening!" was the reply, in a very gentle voice. "May I come in?" the voice continued, as mildly as before.

Evidently the visitor was a woman; and the man, unable to understand why a lady should be out visiting at such an hour of night, at last opened the door. Before him stood a fair maid of noble mien and smiling countenance.

"Ah, come in, please", he interjected, trying to banish all appearance of surprise. "Where do you come from, may I ask?" he inquired after she had entered.

"I am from Heaven", came the astonishing reply, and in a voice like a bush-warbler's.

"What! from Heaven?" cried the man in amazement. "Here's a pretty kettle of fish!" Then after a moment he calmed down and ventured to inquire: "And what may I have the honour of doing for you, Madam?"

"Will you have the kindness to return the mantle you took from the tree to-day? That is all that I ask."

Smitten in conscience and confused in mind, the fisherman was filled with unearthly fear; but his fear of losing something of value prevailed over his moral scruples, and he resolved to make a desperate attempt of coming out of the scrape victorious. So at first he pretended to know nothing about the matter.

"What is this you say? A mantle! Taken to-day—by me? I fail to catch your meaning, madam!"

The fair maid of Heaven at first appeared not to notice the man's reply; nor did she seem impressed by his feigned surprise. Finally she spoke up and addressed him in a somewhat reproving manner: "Do not take the trouble to make so much show of pretence sir! I understand, if *you* do not. This morning as I was journeying earthward on an errand for the Lord of Heaven, I happened to pass over the beautiful pine grove of Mio in the land of the Rising Sun, and I could not resist the desire to recline under its beauteous evergreens for a while. Alighting on the white sand of the beach I removed my robe of feathers, hung it on a pine branch and strolled about under the

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trees, listening to the music of the sea-wash in their tops and communing with the spirits of the woods. But when I came back to get my mantle, it was gone, and you were gone too! Hand out the mantle, if you please."

"I'm afraid there's a mistake somewhere", insisted the fisherman.

"I am no great things, but I claim to be honourable and truthful; and I beg to inform you that I know nothing about this robe of yours. I cannot give you what I do not possess; and I may as well tell you that I think you have huge cheek to come here accusing an honest man of stealing your clothes. What should I want with the robes of angels? I am content with fisherman's daily lot and the rag he can afford to wear, without posing in the gorgeous array of idle people from Heaven," and with this he showed her the door and abruptly closed it in her face.

The angel did not seem insulted by this rude conduct, but stood patiently without as if hoping for the man's repantance, "I come from the land where falsehood is unknown", she at last began, trying to make her tender voice heard through the door. "In lying to an angel you are lying to Heaven. How can you hope to have good luck or the blessing of the righteous! Confess the truth, and return to me my mantle!"

As the fisherman listened to the words of the angel he was filled with compassion that Heaven should be so dependent upon him; and he began to reason with himself thus: If the angel cannot return to heaven without her clothes, surely it is not a manly thing of me to deprive her of the robe. What am I, a monster of wickedness, that I should inconvenience an inhabitant of the celestial regions? Surely such rudeness must be visited by the powers above with condign punishment! Is it not better to be content with the things that Heaven sends, than to rob Heaven by insisting on what has not been vouchsafed us? Ah me—"Wife, bring out that robe!"

With this the fisherman opened the door and handed the garment to the angelic lady, asking her pardon and begging her to be at ease. Knowing it to be natural for men to covet the things of Heaven, she at once forgave him, and assured him that his penance would bring good fortune. As for herself, she threw the beautiful robe about her, and, bidding the fisherman farewell, she soared aloft on her etherial way through Heaven's bright portals; and the day began to dawn in faint purple over the dark green grove of Mio.

SPRING WILL COME

Up among the hills,
Lies the lingering snow;
But the willow bud now fills:
And on the plain below
Wild runnels rush together,
Rejoicing in Spring weather.

—*From the Manyoshiu*
Translated by J. Ingram Bryan

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THE FLAG OF THE RISING SUN

NATIONAL history is usually of longer and more unbroken duration than the national flag, and the flag of the rising sun is no exception to this rule, though it must be admitted that the Japanese flag has adhered to the original design more closely than any western ensign has done. While Japan is older than most of the nations of the west, the country's flag is somewhat younger than those now floating over occidental capitals. It is probable that in Japan as in other countries, men, as soon as they began to collect together for any common purpose, began to use some sort of conspicuous object as the symbol of a common sentiment, and as the rallying point of the common force. In military expeditions where any degree of organization and discipline prevailed, objects of such a kind would be necessary to mark out the lines and stations of encampment, and to keep in order the different bands or regiments when marching or in battle. Nor can it be doubted that among nations, flags or their equivalents were frequently used to remind men of past deeds, heroic resolutions, and to arouse them to enthusiasm in connection with patriotism or some other common cause. It was so among the oldest nations, such as the Egyptians, for example, from whose carvings and paintings it is clear that the several companies of the ancient Egyptian army had their own particular standards. These were formed of such objects as were associated in the minds of men with feelings of awe or devotion. It is interesting to note that in Egypt as in Japan the earliest traces of the custom are associated with the representation of symbols on a fan; but while the Egyptian symbols were feathers, probably of the eagle or ibis, the figure on the Japanese military fan was that of the sun. The ancient Persians, too, exhibited the sun as a divinity upon their standards. In the ancient history of Japan there are traces of the custom of using the figure of a sacred bird on the Imperial ensign, such as the golden kite of Jimmu Tenno; which custom was also a feature of early Persian flags. The Carian soldier who slew Cyrus, the brother of Artaxerxes, was allowed the honour of carrying a golden cock at the head of the army, and the soldiers wore the same emblem on their helmets. Many ancient peoples used the dragon as a national ensign, especially the Dacians, and later the Romans on the standards of regiments recruited from the barbarians. It was the Romans who first reduced the question of military and national symbols to a regular system, which later became the origin of heraldry and family crests. The Roman standards were guarded with religious veneration in the temples at Rome; and the reverence of the citizens for their national ensigns was in proportion to their superiority over other nations in war. It was no unusual thing for a Roman general to cast the national ensign into the ranks of the enemy to add zeal to the onset of his troops by exciting them to recover what was to them the most sacred object on earth. The Roman soldier always swore by his ensign.

This undoubtedly had a great effect on the armies of all the nations of the west, and the importance of the national flag has grown until it was never greater than it is to-day. To some extent the present position of the Flag of the Rising Sun is the result of this old Roman influence coming to Japan through western civilization. While Japan had from ancient times her military ensigns, such as the fan with the round sun, and the same celestial figure painted on the pennons of her

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cavalry of old, she never had a national flag as such until the arrival of the foreigner stirred her people to emulation with the occident. When the black ships of Commodore Perry appeared in Tokyo Bay, it was seen that the foreigners were very conspicuous by their flags flown at the mastheads. Later came the ships of Russia; and it was noticed that these strangers were decorated also with national flags. The Japanese authorities soon concluded that they, too, must have a national ensign, if their ships were to be properly distinguished from those of foreigners. Thereupon the present *Hi-no-maru*, or Flag of the Rising Sun, was born, and was first unfurled to the breeze in the year 1858, from which time it has continued to float over a progressive and ever growing Empire.

At its birth the Japanese national ensign was a red sun on a white ground, and it has continued such ever since. In this respect its history, like that of the Empire over which it floats, is more continuous and unbroken than that of any other nation in the world. One of the most continuous and unchanging of nations has been the Empire of China; yet that country has seen some 24 revolutions and as many changes of dynasty. Likewise has every country of the west seen frequent changes of government and ruler, and even a greater number of changes of flag. The flag of Great Britain, which in the days of Harold was a dragon, is to-day, after many changes of design, the Union Jack with its three crosses of St. Andrew, St. Patrick and St. George on the white and blue ground, and first hoisted on the Tower, January 1st, 1801. The flags of the United States were very various both before and after the Declaration of Independence; and even after the introduction of the stars and stripes, these underwent many changes in the manner of their arrangement before taking the position at present established. The present flag with its silver stars on a blue field, one star for each state, and seven red stripes on white ground, was finally adopted. The flag of France has undergone so many changes that we cannot afford space to enumerate them; and so on with the flags of the various nations of the earth. But amid the changes and chances of time the Flag of the Rising Sun remains the same, truly typical of the spirit and patriotism of the people it represents. Outwardly Japan has changed and still is changing, taking on the fashions and customs of an advancing and progressive world, but at heart she is the old Japan, proud of her *Yamato Damashii*, moved by the honour of *Bushido*, and loyal to her Emperor.

How Japan has possessed her soul in the face of so many and great changes and transformations, may be due in no small degree to the influence of the flag. When a Japanese speaks of a "red heart," he means a true heart, a heart full and perfect to the core. So the ***red*** colour on the national flag speaks to him of faithfulness and zeal. With the Japanese *white* stands for purity, as with most other nations. So this happy combination of burning zeal and faithfulness issuing from a pure and perfect heart stands as a very high ideal of loyalty and citizenship before each rising generation. Whether Japan has lived up to what her flag represents, is not the question now; for what nation has completely attained unto its ideals? The Japanese national ensign has still a deeper meaning, one that has to do with that spirit of humanity and internationalism that the nation has endeavoured to cultivate ever since the opening of the country to foreigners and intercommunication with the rest of the world. As the geographical position of Japan is in the extreme east, catching the first rays of the rising sun as he once again faithfully recommences the course he has with zeal so perfectly completed, so Japan humbly aims to shed her light, and her kindly, peaceful influence westward, so that the Character and Spirit of Nippon may be always such that it may hope to bring some good to mankind as well as to Japan herself.

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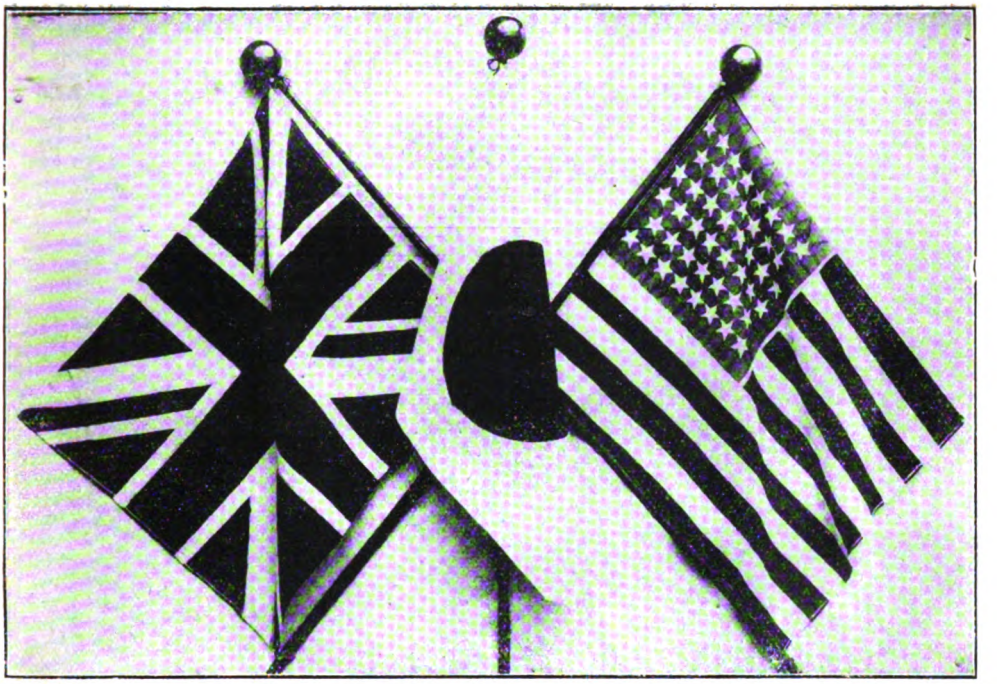

THE THREE FRIENDS. *Les Trois Amis. Die drei Freunde.*

THE ALLIES. *Les Alliés. Die Bundesgenosse.*

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JAPAN'S DELEGATES TO THE INTERNATIONAL RED CROSS SOCIETY CONFERENCE IN WASHINGTON. *Les envoyés Japonais à la réunion de la Societé Internationale de la Croix Rouge à Washington.*

Right to left: Sitting, Countess Ogasawara; Lady Nagasaki: Standing, Dr. Akiyama; Baron Ozawa; Surgeon Major Inouye; Mr. Yoshiyasu.

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CURRENT JAPANESE THOUGHT

The Month Since our last issue Japan has suffered loss in the death of some of the most noted and influential persons in the country. Among these must be mentioned a foreigner, his Grace, Archbishop Nicolai, of the Holy Orthodox Church of Russia, notable articles from whose pen have been read with pleasure and profit by some of us in the pages of this magazine. The archbishop had spent practically the whole of his adult life in Japan, and devoted himself most earnestly to the moral and spiritual uplifting of the nation. Archbishop Nicolai saw more disciples added to the church of his diocese during his lifetime than any other bishop in the world, with the exception, perhaps of Bishop Tucker, of Uganda. Another death making a great gap in Japanese life and thought was that of the Japanese poet laureate, Baron Takasaki. For many years he had been head of the Imperial Poetry Bureau and did much to promote an interest in the higher forms of literature. The death of General Baron Nishi, too, removed one the older officers of the army, and one who held a high position in the confidence of the nation.

Japan Red Cross Society's Delegation to Washington The International Red Cross Society holds its conference this year at Washington, during the month of May, to which the Imperial Government of Japan and the Japan Red Cross Society are sending duly authorized delegates. A special feature of the Japanese delegation will be the presence of ladies among the commissioners. As its representatives the Imperial Government has appointed Dr. Akiyama Utanosuke; Lieutenant Colonel Inouye; Dr. Inouye Yanji; and one other not yet decided, but who will represent the Japanese Navy. The Japan Red Cross Society's commissioners are Baron Ozawa Takeo, Vice-President of the Japan Red Cross Society; Lady Nagasaki Taye, directoress of the Volunteer Nurses' Association; and the Countess Ogasawara, member of the Council of the Nurses' Association. Mr. Yoshimasu and Mr. Shobu Togo are to accompany the delegation to America.

China Though China has declared herself out and out for republicanism, there is little assurance in Japan that this will be a solution of the difficulty. The Japanese have never had much confidence in Yuan Shikai, his apparent attitude of dupilicity toward the Imperial House of China during the process of the revolution being regarded in Japan as altogether disloyal. At the same time there is every disposition to admit his ability as a statesman, and if the Chinese are content with him, Japan will do nothing to obstruct his course for the promotion of China's good. Our excellent contemporary, the *Japan Mail*, which usually voices Japanese opinion with some degree of authority, thinks that Japan is ready to encourage and assist any officials the Chinese may

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choose to rule over them, and will leave China quite untramelled to deal with her own affairs. But the *Japan Mail* thinks that though the Japanese repose large faith in the Chinaman's sobriety of judgment and respect for order and authority, Japan cannot but view the the past three months as merely a prelude to a long period of political intrigue and rivalry between the various provinces of China. And recent scenes of rioting and violence in Pekin do not render the situation any the more reassuring.

Trade and the Revolution There appears to be an impression in certain commercial circles of Japan that the Chinese embroglio will ultimately result in a marked increase of trade between that country and Japan, because when the wall of Chinese exclusion is completely broken down, a process now actively going on, the tide of new thought sweeping over that vast country will create a tremendous demand for foreign goods. The *Japan Mail*, however, does not regard the prospects in so hopeful a light, as the inauguration of a republic will undoubtedly leave large numbers of the old loyalists with grave apprehension, so that there will be constant disposition to dispute and revolt, a social condition very unfavourable to trade.

Increase of Interest The raising of the bank rate of interest to five per cent on fixed deposits is indicative not so much of tightness in the money market as an increased demand for money on account of the enormous growth of productive enterprises of late. Doubtless a decreasing demand for four per cent domestic bonds has had some influence on the situation; but the final cause is believed to have been the unusual expansion of industry that for some time now has been so marked a feature of Japan's progress.

A new Steamship Company Japan's rapid expansion of trade is again suggested by the organization of another new steamship company, this time, for service in the southern seas. The new South Sea Navigation Company will have a capital of some 3,000,000 *yen* in 60,000 shares of which 40,000 will be taken by the promoters, Baron Noda, Mr. Takenouchi and others. The company is established under full government sanction, with a subsidy of 75,000 *yen* for 1912, 150,000 *yen* for the two following years; and the steamers put on the line must be over 2,000 tons and have a speed of over ten knots.

A Great Democrat General Baron Nogi is nothing if not democratic in his ways, which not only interest but often astound his countrymen. Despite his worldwide fame he attaches little or no importance to pomp and show. While many less famous Japanese are riding about the city in automobiles, General Nogi is frequently seen hanging to the strap of a crowded street car, or lolling from a shaky jinrikisha, passing along some unfrequented street. The Japanese press delights in publishing stories of his Bohemian ways. Recently the authorities of the Shidzuoka Normal College were informed that a member of the staff of the Nobles' College in Tokyo would like to visit the school and witness the drill exercises of that school, which have an excellent reputation in educational circles. The officials of the Normal College sent a duly appointed deputation to the station to welcome the visitor. and were sur-

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prised to find he did not arrive.' It turned out, however, that the visitor had arrived unceremoniously the day before, and had been looking over the city on his own account and was no less a personage than the famous general.

The Anglo-Japanese Alliance

Considerable interest seems to have been aroused in Japan over the attention paid in England to the editorial in the Osaka *Mainichi*, dealing with the pessimistic side of the Anglo-Japanese Alliance. The Tokyo *Kokumin Shimbun* appears to be substantially in agreement with the Osaka Journal as to the essence of the Alliance having evaporated with the changes made in the last revision. From a Japanese point of view, says the *Kokumin*, the Anglo-Japanese Alliance was devitalized by the revision of last year: to-day it is like the cast off skin of the cicada, preserving the form but not the substance of the orginal. Now that the alliance amounts to little more than a scarecrow, the *Kokumin* thinks it may be allowed to continue; but Japan ought not to allow it to guide her in matters affecting China. This paper does not regard Great Britain as in a position to understand or to advise Japan on questions of Chinese policy. Great Britain has more territory than she knows what to do with, while Japan is suffering from dearth of space for expansion. The difficulty with the Japanese, says, the *Kokumin*, is that they are slow to act except in defence of their country against attack; but why should they wait for such incitement, when duty calls them to act upon foresight for their country's good? Japan should assume an active rather than the present passive policy on the continent of Asia. She must arrange her own affairs independently of the course adopted by others, and determine her own vital interests and the course she ought to follow, without reference to other countries.

Literature and the Scientific Spirit

In the February *Taiyo* Professor C. Kaneko in a very able essay under this head, contends that European literature shows the close relation that has always existed between literature and the scientific spirit. Science, he says, requires both exact and minute observation under the aegis of love of truth; and these are the characteristics of all great literature. The love of truth encouraged by religion, too, has had its influence both on science and literature. Unlike the oriental races, as well as the Greeks and Romans, the Teutonic peoples have done most to encourage and promote this spirit both in literature and in science. The former nations and races have been content to observe the *ego* through subjective reflection only but the Germanic races have endeavoured to see it by objective observation as well. In this scientific attitude of mind, Professor Kaneko sees the basis of European literature, which is engaged in an objective description and manifestation of life; and is thus a perfect embodiment of the scientific spirit. A writer ignorant of science or lacking the scientific spirit could not produce modern literature. The significance of this, Professor Kaneko holds, has not yet been realized in Japan, where want of accuracy and preciseness of observation are great blots on the national literature. Under the present lamentable tendency toward mere impressionism all exertion after truth is

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ignored. The indifference of the public to this defect in Japanese literature shows, says Professor Kaneko, a regretable absence of the scientific spirit. This writer does not dwell much on the generally accepted belief that lack of respect for truth and accuracy is a moral as well as a scientific deficiency, and that the cure must be sought in the realm of character and education.

Religion and the State

The amount of discussion excited by the recent conference of the Home Office convening the representatives of religion to take into consideration how religion may be utilized to promote the moral welfare of the state, shows the intense interest taken in this subject among the Japanese. If the discovery of living issues be an indication of great statesmanship, then Mr. Tokonami, Vice-Minister of Home Affairs, is the coming man. The greatest philosophers of the modern world, such as Rudolph Eucken in Germany, and Professor Bergson of Paris, assure us, with Mr. Tokonami, that the future is to be an age of invisible forces and that the spiritual is to prevail over the material in our future conceptions of the universe. These great philosophers tell us that the people of to-day are tired of skepticism, just as tired of it as their immediate ancestors were of ethical platitudes. We have at last begun to realize that the surest sign of mental decrepitude is chronic denial. Doubt, hesitancy, skepticism are inherently destructive. Consequently the agnostic attitude which seemed right and proper from 1860 to 1890 has met with very disturbing discoveries in the world of physiology and psychology. This fact is now leaking into Japan; and like the rest of the world she is beginning to realize that though Tyndal, and Haeckel and Huxley did a work that had to be done, it was limited to chemical and biological demonstration, which is but a very small part of the sum total of truth. It was science, but now it is looked upon as science of the old school. The domain of light has gone far beyond their time, and they seem mere pygmies in the world of knowledge to-day. The greatest minds of our time are convinced that man must believe more than he can see or even prove; and that doubt is fatal to mental and moral progress, to say nothing of physical progress. The only men who accomplish anything worth while are the men who believe in something; they have felt the presence of eternal mystery and had flashes of intuition indicating laws as rigid as those of the material world. Japan too is awaking to the possibilities and potentialities of belief, not only for progress and invention but for faith and morals. Japan will never be content to remain isolated from the great spiritual forces at work in the west, an isolation that has proved a greater obstacle to her progress than her isolation from western knowledge during the Tokugawa era. She knows now that the nation most alive to the intellectual and spiritual forces of time is the nation most likely to triumph in the future. The nation most bound up with purely material concerns is the nation likely to perish. In the world of the future, intellect and spiritual force will dominate over all material force no matter how formidable that material force may be. The future belongs to the people who can apply to progress the highest scientific knowledge with a genius of psychic and intuitive order.

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